

1987

Mary Augusta Ward: an Annotated Bibliography of Secondary Writings, 1888-1985.

Jeffrey Smith

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation

Smith, Jeffrey, "Mary Augusta Ward: an Annotated Bibliography of Secondary Writings, 1888-1985." (1987). *LSU Historical Dissertations and Theses*. 4421.

https://digitalcommons.lsu.edu/gradschool_disstheses/4421

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

INFORMATION TO USERS

While the most advanced technology has been used to photograph and reproduce this manuscript, the quality of the reproduction is heavily dependent upon the quality of the material submitted. For example:

- Manuscript pages may have indistinct print. In such cases, the best available copy has been filmed.
- Manuscripts may not always be complete. In such cases, a note will indicate that it is not possible to obtain missing pages.
- Copyrighted material may have been removed from the manuscript. In such cases, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, and charts) are photographed by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each oversize page is also filmed as one exposure and is available, for an additional charge, as a standard 35mm slide or as a 17"x 23" black and white photographic print.

Most photographs reproduce acceptably on positive microfilm or microfiche but lack the clarity on xerographic copies made from the microfilm. For an additional charge, 35mm slides of 6"x 9" black and white photographic prints are available for any photographs or illustrations that cannot be reproduced satisfactorily by xerography.

Order Number 8728217

**Mary Augusta Ward: An annotated bibliography of secondary
writings, 1888-1985**

Smith, Jeffrey, Ph.D.

The Louisiana State University and Agricultural and Mechanical Col., 1987

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy.
Problems encountered with this document have been identified here with a check mark ✓.

1. Glossy photographs or pages _____
2. Colored illustrations, paper or print _____
3. Photographs with dark background _____
4. Illustrations are poor copy _____
5. Pages with black marks, not original copy ✓
6. Print shows through as there is text on both sides of page _____
7. Indistinct, broken or small print on several pages _____
8. Print exceeds margin requirements _____
9. Tightly bound copy with print lost in spine _____
10. Computer printout pages with indistinct print _____
11. Page(s) _____ lacking when material received, and not available from school or author.
12. Page(s) _____ seem to be missing in numbering only as text follows.
13. Two pages numbered _____. Text follows.
14. Curling and wrinkled pages ✓
15. Dissertation contains pages with print at a slant, filmed as received _____
16. Other _____

University
Microfilms
International

**Mary Augusta Ward: An Annotated Bibliography
of Secondary Writings, 1888-1985**

A Dissertation

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy**

in

The Department of English

by

Jeffrey Smith

B.S., The University of Southern Mississippi, 1978

M.A., Louisiana State University, 1981

August 1987

ACKNOWLEDGMENTS

A project of this sort requires the input of many persons. For valuable suggestions concerning revision of this document, I am grateful to Professors Rosan Jordan, Don Moore, and Fred Schwarzbach. I also greatly appreciate the assistance of the reference and interlibrary loan staff of the Middleton Library at Louisiana State University. I owe a particular debt of gratitude to Paul Wank, head of interlibrary loan, for his efficiency in locating and obtaining the more hard-to-find items.

For much-needed and generous aid in the translation of articles in foreign languages, I am indebted to the following people: Suzanne Chester-Thompson (French); Jérôme de Romanet (French); Dr. Mary Jackson-Schneider (French and German); Lohr Miller (German); Kathrin Razum (German); and Professor Herb Rothschild (Italian). Thanks also to Maxie Wells and Alan Ford for showing me the ins and outs of word processing.

Finally, I extend special thanks to Professor Rebecca W. Crump, my dissertation director, not only for her invaluable critical guidance during preparation of this bibliography, but also for her unfailing support, encouragement, and wise counsel during all of my years of graduate study at Louisiana State University.

TABLE OF CONTENTS

1. Acknowledgments	ii
2. Abstract	iv
3. Introduction	v-xxxiii
4. Bibliography	1-307
5. Appendix	308-14
6. Vita	315

ABSTRACT

This dissertation is an annotated bibliography of the secondary writings on the major fiction and nonfiction of Mary Augusta Ward, spanning the years 1888-1985. The bibliography is comprised of book reviews, articles from scholarly journals, book length biographies and critical studies, parodies, reminiscences, biographical sketches, letters, chapters on Mrs. Ward taken from books not primarily about her, reviews of works about Mrs. Ward which contain comments about her, dissertations, and critical introductions to editions of her novels.

I. BIOGRAPHICAL SKETCH

Mary Augusta Arnold (1851-1920), born in Hobart Town, Van Diemen's Land (Tasmania), was the eldest child of the younger Thomas Arnold and Julia Sorrell Arnold. Granddaughter of Dr. Thomas Arnold of Rugby, the outspoken opponent and critic of Newman and the Tractarians, and niece of Matthew Arnold, whose manner, revealingly enough, she thought a bit too unserious, she was immersed in an environment of the intellectual and the aesthetic; consequently, it is neither surprising that Mary Arnold had by age twenty distinguished herself as a recognized scholar of early Spanish history, nor extraordinary, perhaps, that she would eventually choose to write fiction and also to channel her energy into vigorously working toward social reform.

In 1856, she and her family sailed to England, the move necessitated by her father's conversion to Catholicism, a decision which cost him his position as a school administrator. Tasmanian officials wasted little time in relieving Arnold of his duties, so apprehensive and skeptical were they of anything savoring of Catholicism. During her early years in England, at times when she was not in boarding schools, Mary Augusta Arnold spent a great deal of time with her grandmother, Mary Arnold, at Fox How, the Arnold family home.

In 1865, Thomas Arnold returned to the Anglican Church and secured a teaching position at Oxford. Although he eventually re-converted to Catholicism in 1876, his 1856 return to Anglicanism proved auspicious for Mary, because in 1867, although women were not yet formally admitted to Oxford, she undertook and diligently pursued independent study in the Bodleian Library, reading voraciously in fifth- and sixth-century Spanish church documents and eighteenth-century German theological commentaries. All in all, Mary Arnold, with her customary gravity and persistence, heeded the advice given her by Mark Pattison, the rector of Lincoln, who counselled her to "get to the bottom of something." Her assiduous investigations into critical religious literature took her increasingly further afield of orthodox Christian doctrine. She ultimately adopted the notion--certainly not a new one--that the Bible, as a compendium of historical writings, must be read as the documentation of a culture, authored by people with an undisciplined, uncritical historical perspective. Her heterodox theology remained with her throughout her life, and she often expounded religious philosophy in her writings.

In 1871, Mary Augusta Arnold became engaged to T. Humphry Ward, a tutor and fellow of Brasenose College, Oxford. She and Mr. Ward were married in 1872, and they spent the next several years at Oxford, where both

contributed regularly to the Saturday Review and the Oxford Spectator. In 1880, Humphry Ward accepted a job with the Times in London; Mrs. Ward and the children moved to London in 1881.

No biographical sketch of Mrs. Ward could be complete without mentioning the social work to which she dedicated herself so wholeheartedly. In 1874, she became secretary to the committee for obtaining Lectures for Women at Oxford; by 1877, the committee evolved into the Association for the Education of Women. In 1878, the first women's residence hall at Oxford was established.

Mary Ward labored untiringly, beginning in 1893, in planning the Passmore Edwards Settlement, an institution through which she and others hoped to enrich the lives of young people by exposing them to cultural events and lectures. In 1897, concept became reality: the Passmore Edwards Settlement opened in Tavistock Place, Bloomsbury, London. It has since been renamed the Mary Ward House and still serves the community.

Additionally, Mrs. Ward was one of the principal driving forces in the push to establish evening play centers for children. And she also worked unselfishly to initiate the setting up of schools for handicapped children. In 1899, the Passmore Edwards School for Invalid Children opened, and it was used until 1960. Although the school closed, Mrs. Ward succeeded in more

emphatically bringing the plight of disadvantaged children to the attention of the London School Board.

Mrs. Ward was an ardent antisuffragist and became vitally active in the antisuffrage movement by 1912. Convinced of the pointlessness of giving the vote to women, she insisted that women should instead dedicate themselves to membership and service on boards and committees, through which they could effect meaningful social and cultural reform. Her opposition to women's suffrage inspired Julia Ward Howe to write a letter to the London Times in an attempt to expose Mrs. Ward's presumed ignorance concerning the issue; some suffragists, incensed by Mrs. Ward's outspokenness, called for a boycott of her fiction.

In 1915, Mrs. Ward entered into the arena of global political affairs when President Theodore Roosevelt asked her to contribute writings which would inform Americans of the role England was playing in World War I. Mrs. Ward thus became an "official" female war correspondent. In 1916, she visited war centers in England and reported her findings in Letters to An American Friend, published in American newspapers, and subsequently appearing in book form as England's Effort. In 1917, she made a second tour of war zones and recorded her impressions in Towards the Goal.

Mrs. Ward died in 1920. During that year, she was chosen as one of the first seven women magistrates in England, and the University of Edinburgh conferred upon her an honorary doctorate in recognition of her achievements. She undeniably lived a full and productive life: in addition to the large body of fiction and nonfiction writing that she left behind, Mrs. Ward, in the words of Vineta Colby, "wielded a more powerful influence on the religious thinking of her day and achieved more concrete social reform than did her grandfather. . .or her uncle Matthew."

II. MAJOR WORKS

Mrs. Ward indeed left behind a substantial corpus of writings, both fiction and nonfiction: in addition to her major works of fiction, she authored and had published nonfiction ranging from a pamphlet on the correct feeding of infants to books about a world torn by war. Her major works of fiction and nonfiction, specifically, her novels, the war books, and her memoirs, were responsible for her fame in the literary world. Mrs. Ward's first piece of fiction, Milly and Olly, was published in 1880; it, however, is essentially a children's story and does not qualify for inclusion among the major work. Miss Bretherton, her first novel, is not critically appraised

as a major work of fiction in the Ward canon. From 1888, the year in which Robert Elsmere, her most famous novel, was published, until 1920, when her final novel was published after her death, Mrs. Ward wrote twenty-four novels, in addition to writing her nonfiction. Her major works appear below in chronological order.

Robert Elsmere (1888); The History of David Grieve (1892); Marcella (1894); The Story of Bessie Costrell (1895); Sir George Tressady (1896); Helbeck of Bannisdale (1898); Eleanor (1900); Lady Rose's Daughter (1903); The Marriage of William Ashe (1905); Fenwick's Career (1906); The Testing of Diana Mallory (1908); Daphne [American title: Marriage à la Mode] (1909); Canadian Born [American title: Lady Merton, Colonist] (1910); The Case of Richard Meynell (1911); The Mating of Lydia (1913); The Coryston Family (1913); Delia Blanchflower (1915); Eltham House (1915); A Great Success (1916); Lady Connie (1916); England's Effort (1916); Missing (1917); Towards the Goal (1917); The War and Elizabeth [American title: Elizabeth's Campaign] (1918); A Writer's Recollections (1918); Cousin Philip [American title: Helena] (1919); Fields of Victory (1919); Harvest (1920).

III. CRITICAL EVALUATION OF THE NOVELS

Critical response to Mrs. Ward's fiction has in large measure been favorable, at least up until the early part of the twentieth century, when, more and more, critics began to detect in her novels increasing evidence of faltering artistry. Mrs. Ward made little impression upon the literary world with the publication of Miss Bretherton, her first novel, in 1884. The novel received only a few reviews; Charles Dudley Warner in 1897 describes it as "a charming and thoroughly well-done piece of fiction, revealing marked ability in character study, and a comprehension of English society." In the twentieth century, Miss Bretherton has reaped scant attention, and it has received that limited degree of contemporary notice only because several critics have alleged that Henry James modelled The Tragic Muse, if not upon Miss Bretherton itself, at least upon Mrs. Ward's idea for a story about an actress, a notion which she and James presumably bandied about after a visit to the theatre in 1884 to see the debut of Mary Anderson, an American actress.

If, to draw upon a meteorological simile, Miss Bretherton may be likened to a breeze, Robert Elsmere was nothing less than a literary tornado. The novel was published in March, 1888. By June 1888, it had gone

through seven editions in three volume form. Esther Marian Greenwell Smith, in Mrs. Humphry Ward, reports that in July 1888 five thousand copies of a six shilling edition were published, and in August an additional printing of seven thousand copies appeared. These figures more or less accurately reflect the legal sales for 1888 alone. Nobody will ever know the exact number of copies sold, because, in the absence of any strictly encoded or enforced international copyright laws, Robert Elsmere was pirated shamelessly, particularly in America.

Critical reaction to the novel was immediate and plentiful. In reading through the contemporary reviews of Robert Elsmere, one notices a common thread of observation running throughout many of them: commendation for Mrs. Ward's abilities of description and characterization. (See, for instance, 1888.1, .10, and .14). Several reviewers in subsequent years seize upon those two aspects of Mrs. Ward's artistry and herald her as a successor to George Eliot. It must be mentioned, however, that some critics in 1888 first detect flaws in Mrs. Ward's characterizations and level criticism against her which successive critics echo: the reviewer for the Nation finds that in Elsmere the "prominent figures. . .are merely conveniences helping memory to hold the threads of argument." (For later arguments along the same lines,

see, for example, Courtney, 1932; Elwin, 1939; Stevenson, 1960; Stone, 1972).

The essence of the widespread appeal, positive or negative, of Robert Elsmere lay in the religious component of the novel, the effort of one Anglican clergyman to found a secularized Christianity to substitute for orthodoxy. Some critics appear relatively unshaken by the unorthodox theology forwarded in Robert Elsmere. The Pall Mall Gazette, for instance, deems the novel not dangerous at all to orthodoxy, but rather proof that religion has "a far stronger hold on the best minds of England than one might think from the nervous outcry of its less intelligent champions." (See also 1888.10, .15, .16, and .30).

For many reviewers, then, a consideration of the artistic merit of the novel is purely secondary to a dissection of the heterodox theology propounded in it. The most famous of these literary reviews is William Ewart Gladstone's article in the May edition of the Nineteenth Century. (See also 1888.14, .31, and .32). One particularly ungenerous critic pronounces Elsmere "despicable" and finds that he eventually "does the most sensible act. . .of his whole career, and dies."

Critical interest in Robert Elsmere has extended into the twentieth century. Lionel Trilling finds the novel a "sophisticated, civilized book, full of personal insight,

often amusing, frequently imaginative." William S. Peterson has done a book length study of the novel, concluding that Elsmere is "a remarkable book which belongs to a select group of the most moving religious autobiographies in English literature." (See 1910.17, 1939.4 and .5, 1951.3, 1961.4, 1967.1, and 1976.5). Frequently in the critical literature, one notices praise for Mrs. Ward as a keen observer and documenter of the world in which she lived and moved. Commentators especially note Elsmere as a work in which Mrs. Ward has left behind a valuable and faithfully depicted account of the anguish felt over the loss of faith in conventional Christian doctrine.

The History of David Grieve, which appeared in 1892, did not cause a fraction of the controversy generated by Elsmere. Critics, however, do compare the two novels, generally to the detriment of the one or the other. A review in the Critic (January 1892) proclaims Grieve to exhibit "periods of sustained power and of dramatic perfection superior to anything in Elsmere." (See also 1892.4, .7, and .26). The most persistent negative criticism lodged against Grieve maintains that Mrs. Ward lacks control in her presentation of details; in other words, she is blind to the distinction between what is necessary to furtherance of plot, action, or character, and what constitutes mere verbiage. (See 1892.1, .2, .3,

and .9). One of the more thought provoking aspects of critical literature written during 1892 is the comparison, largely positive but sometimes negative, that begins to be drawn between the fiction of George Eliot and that of Mrs. Ward. Such comparisons appear intermittently throughout the body of critical writings, ranging from J. S. Steele's assessment of Mrs. Ward as "a latter-day George Eliot" (Critic, 1894) to George Sampson's contention that the association of Mrs. Ward's name with that of George Eliot is "completely uncritical. George Eliot, even in her least inspired efforts, belongs to a world of creative energy in which Mrs. Humphry Ward had no part" (The Concise History of English Literature, 1946).

With the publication of Marcella (1894), Mrs. Ward offered to the reading public her first novel emphasizing the need for social reform; specifically, she targeted the injustices perpetuated by the English game laws. The reviews are virtually unanimous in their acclamation of the novel: some point to the greater degree of readability in Marcella as compared to Elsmere or Grieve; others admire the characterizations and descriptive passages; and still others are impressed by Mrs. Ward's sympathetic understanding of the problems of the laboring class. Marcella, incidentally, has been reprinted as recently as 1984, and the editor of the reprint argues for the contemporaneity of the novel. (See also 1894.4, .5,

and .9). The worst review of the novel, perhaps, refers to it as "dull."

The Story of Bessie Costrell (1895) was written in just two weeks; however, it was a best seller, and, if one chooses to repose any degree of confidence in literary gossip of the day, Mrs. Ward, according to the Critic (July 1895), was paid "well over a thousand pounds" for the novelette, no paltry sum. Once again, the critics heap praise upon Mrs. Ward: the story is judged "powerful"; the literary artistry of the tale receives commendation; Mrs. Ward is hailed as "the greatest woman novelist of her day." (See 1895.2, .4, and .11). Yet, as early as 1895, George W. Smalley (Studies of Men) notes in Mrs. Ward's fiction what are, in his opinion, certain defects: conscientious seriousness, lack of humor, overt artifice. He labels her "an opportunist in literature," recognizing her tendency to readily seize upon, and to perhaps overrely upon, real life incidents or controversial social issues as sources for her fiction. Identical adverse criticisms, as one may notice, begin to plague Mrs. Ward throughout the remainder of her literary career.

The reviews of Marcella and The Story of Bessie Costrell seem almost glib in their ready proclamation of genius evinced in those works. More balanced critical reaction characterizes 1896, the year which marks the

publication of Sir George Tressady, a novel in which Mrs. Ward addresses yet another question of social reform, this time singling out a Factory Bill and the labor problems faced by miners. Opinions about the merit of the novel are more or less equally divided: the Spectator (October 1896), for example, judges the novel "less fascinating than any of Mrs. Humphry Ward's other books" while Literary World (October 1896) assesses it as "a distinct advance over all of Mrs. Humphry Ward's previous work." The Athenaeum (September 1896) argues that the "greatest failure" in the novel is in the depiction of Marcella Maxwell; but the Critic (October 1896) finds that "Marcella Maxwell is Mrs. Ward's loveliest creation." Overall, there still exists in the criticism of 1896 an appreciation of the literary traits for which Mrs. Ward had been commended in past years: subtle characterization, vivid descriptive passages, and a broad human sympathy for the problems of life.

In 1898, Mrs. Ward adopted the dissonance of religious belief with non-belief as the basis for a novel. Helbeck of Bannisdale, the story of an ill-fated love between a devout Catholic and an agnostic, receives mixed critical evaluations. But here, as with Mrs. Ward's other novels, a number of the critics favorably single out what they hold to be Mrs. Ward's chief artistic strengths: profound and sympathetic character analysis, vivid

descriptive passages, and ability to formulate and sustain an interesting story. The novel has been reprinted as recently as 1983, and the editor of the reprint detects the same strengths in it. (See also 1898.17, .19, .21, and .26).

Although a clashing of theological ideologies constitutes the basic dramatic component of the novel, Helbeck did not stimulate nearly the degree of theological controversy that Elsmere provoked. However, Helbeck did engender lively discussion centering around the accuracy, or lack of it, of Mrs. Ward's representation of the Catholic faith. R. F. Clarke, for example, finds the novel "from beginning to end a libel on all things Catholic" (Nineteenth Century, September 1898). St. George Mivart, on the other hand, concludes that Mrs. Ward depicted Catholicism with "carefulness and fidelity" (Nineteenth Century, October 1898). (See also 1898.7, .8, .35, and .38).

Mrs. Ward's next novel, Eleanor (1900), is modelled upon the actual relationship of Chateaubriand and Pauline de Beaumont. This book is but the first of five novels in which Mrs. Ward draws upon the lives of well-known persons as sources of inspiration for her stories, a practice which eventually reaps for her a measure of critical condemnation. Of course, Mrs. Ward to some extent drew upon "real life" in her other works, but the major point

of distinction between Eleanor and its counterparts, and Mrs. Ward's previous novels, is a matter of sheer focus and aim. In the works between Elsmere and Helbeck, inclusive, Mrs. Ward seems more intent upon delivering her message, whether it be about the desirability of a secularized Christianity, as in Elsmere, or about the need for social reform, as in Marcella or Tressady, or about the clashing of antithetical ideologies, as in Helbeck. Often, in those novels, one gathers the distinct impression that Mrs. Ward actually invests more energy in forwarding a philosophy than in artistic creation. In Eleanor and the other four novels inspired by the fortunes and misfortunes of actual persons, Mrs. Ward contents herself with presenting a group of characters and simply telling their story. As Esther Marian Greenwell Smith notes, in Mrs. Humphry Ward, ". . .when her didactic purpose is fully subordinated to. . .the old familiar themes of romantic love. . .the author and the reader are absorbed in the tragedies and triumphs of men and women in love."

Eleanor received overwhelmingly positive critical notices. Once again, the reviewers warmly commend Mrs. Ward's ability to sketch character, manipulate dialogue, and present vivid descriptions of setting. (See 1900.3, .7, and .8). Interestingly, Harper's Weekly (November 1900) and Harper's Monthly (February 1901) both praise

Mrs. Ward's presentation in Eleanor of the American woman, Lucy Foster, whom the critics respectively assess as "unquestionably a New England woman, and unquestionably a lady" and "the highest tribute yet paid by outland literature to American girlhood." Ironically, perhaps, it is in her future depiction of the American woman that Mrs. Ward will harvest the scorn of American reviewers.

Lady Rose's Daughter (1903) takes as its source the story of Julie de Lespinasse and Madame du Deffand, principal figures involved in a scandalous tale of French salons, intrigue, and romantic jealousy. The reviews of this novel, in one respect identical to so many other reviews of Mrs. Ward's work, soundly commend her characterizations. And, of course, the critics inevitably recognize the actual occurrences upon which the novel is based. One quite interesting development arose out of the publication of Lady Rose's Daughter: oblique accusations of plagiarism against Mrs. Ward began making the literary circuit. The critic for the Independent (March 1903), for instance, acknowledges the real life situation Mrs. Ward uses in the novel, and, after asserting that he has "nothing to say. . .[concerning] the literary ethics of such a procedure," notes that Mrs. Ward "like Molière and many another illustrious brigand of letters. . .has taken her own where she found it." The critic for the Nation (April 1903) finds that she did not go beyond "the limit

of justifiable borrowing, but she has sailed pretty close." However, some of the commentators readily dismiss the notion that Mrs. Ward indulged in any brand of literary misconduct. (See 1903.7 and .20).

Encouraged, no doubt, by the generally positive critical receptions of both Eleanor and Lady Rose's Daughter, Mrs. Ward persisted in her course of writing novels whose roots are traceable to the lives and affairs of famous persons. The Marriage of William Ashe (1905) closely corresponds to the story of William Lamb, Lady Caroline, and Lord Melbourne. And her next novel, Fenwick's Career (1906), is loosely based upon the life of English artist George Romney. Although a respectable number of the reviews are essentially favorable, what is noticeable about the criticism of Ashe and Fenwick is an increase in negative remarks concerning Mrs. Ward's abilities in characterization, traditionally one of the areas in which she scored the highest critical marks. (See, for example, 1905.3, .4, .5, .8, .20, .29; 1906.5, .6, .10, .14, .15, and .18). Additionally, some critics begin to express reservations about the judiciousness of Mrs. Ward's continuing to model her books upon occurrences in the lives of famous persons of yesteryears. As the critic for the Spectator (May 12, 1906) observed, her "deliberate and continued adoption of historical incidents as the basis for her novels excludes a writer from the

ranks of the genuine creators." (See also 1905.3; 1906.2 and .19).

It is tempting to speculate that Mrs. Ward, cognizant of the direction in which the critical winds were blowing, took a hint from those reviewers who questioned her use of historical events as the basis for her novels and thus abandoned the practice for The Testing of Diana Mallory (1908). However, a sizeable proportion of the reviews of Diana Mallory continue the trend set up in reviews of the two previous novels: the characterizations somehow fall short of Mrs. Ward's usual standards. (See 1908.3, .8, .9, .15, .18, and .22). One critic praises Mrs. Ward for moving away from formulaic writing (Spectator, October 31, 1908); but another judges her "not really a novelist, but an historian of society life, with some practice at acrid feminine conversation" (Independent, October 15, 1908); and W. M. Payne delivers a bleak critical pronouncement when he asserts that Mrs. Ward must "escape from the well-defined pattern which her latest novels have assumed" or "the continuance of her vogue will be a matter of mere momentum, and not the sign of a vitalizing influence."

Daphne (1909), or Marriage à la Mode as it is titled in America, stands as Mrs. Ward's indictment of the alleged evils fostered by the laxity of American divorce laws. As noted, Mrs. Ward was passionately interested in the correction of what she perceived to be imbalances in

the workings of society. Having visited America in 1908, and obviously becoming acutely aware of the vast differences between American and British attitudes relative to divorce, she undertook, earnestly, no doubt, to guide Americans away from the presumed moral anarchy which divorce on demand engenders. The critic for the Spectator (May 22, 1909) refuses to believe that the "novel will excite resentment or indignation" in America. Indeed, some American reviewers commended Mrs. Ward's purpose in Daphne. (See 1909.2, .5, and .11). And some British critics praised the novel, one of them particularly enthusiastic, evaluating it as "by far the best-written novel which Mrs. Humphry Ward has given us" (Saturday Review, June 19, 1909). However, Daphne earned for Mrs. Ward a degree of scathing critical denunciation, mostly American, which she does not attract with any of her other novels. (See 1909.4, .7, .8, .9, .10, .14, .15, .16, .17, .21, and .24).

Mrs. Ward's following novel, Canadian Born (1910), entitled Lady Merton, Colonist in America, is, like Daphne, an outgrowth of her visit to North America in 1908. In reading through the criticism on Lady Merton, it becomes apparent that Mrs. Ward is not gaining the lavish praise from critics that she had obtained around the turn of the century. Perhaps the reviewers, American and English, were still smouldering with resentment and

disappointment over Daphne. Perhaps an even better explanation of the generally lukewarm tone of the criticism is that Lady Merton, like Daphne, is simply not a very good novel. Some of the reviews, it is true, point to admirable qualities in Lady Merton, such as readable style, certain well-drawn characters, and effective descriptions of Canadian scenery. (See 1910.1, .3, .6, and .13). But the overall tenor of the criticism is negative, targeting such defects as crudities in character realization and ridiculously melodramatic plot elements. (See 1910.2, .4, .5, .7, .10, and .18). Even the quite brief A. L. A. Booklist note (May 1910) seems to contain a certain measure of covert, indirect critical mockery: it evaluates Lady Merton as "a more acceptable result of Mrs. Ward's American trip than her Marriage à la Mode." Considering the critical response to that novel, the concept "more acceptable" is hardly flattering to Lady Merton.

In 1911, Mrs. Ward turned once more to theological issues in her fiction, exploring the Modernist movement in The Case of Richard Meynell. Mixed critical response appears, some reviewers acknowledging in the novel powerful characterizations and offering praise for the plot. (See 1911.2, .3, .8, .10, .12, .17; 1912.8). However, other critics compare the novel unfavorably to Elsmere, discerning in Meynell overt artifice: the words

"melodrama" and "coincidence" (or synonyms thereof) are scattered throughout the commentary. (See 1911.4, .7, .9, .11, and .14).

The Mating of Lydia and The Coryston Family were both published in 1913. Critical opinion of each of the novels is more or less equally divided, praise for plot, artistry, and characterization offset by negative criticism of each component. (See 1913.1, .4, .5, .6, .8, .13, .14, and .15). One detects, noticeably, charges of obsolescence in both artistic technique and worldview levelled against Mrs. Ward. (See 1913.21, .22, and .23).

Mrs. Ward, in 1914, once more drew upon pressing social issues and took as her theme for Delia Blanchflower the question of women's suffrage. A blending of the positive and negative characterizes the preponderance of critical reception of the novel. Those critics not offering up unqualified praise for Blanchflower do, at the very least, concede a certain amount of inherent interest in the topic, and they recognize Mrs. Ward's relative impartiality in portraying suffragettes, although she was unreservedly opposed to granting the vote to women. (See 1914.1, .3, .4, .5, .6; 1915.1, .2).

Eltham House (1915) marked Mrs. Ward's last return to the world of society affairs and contretemps as a source for her fiction. The story is based upon the actual chain of events in the lives of Sir Godfrey Webster, Lady

Webster, and Lord Holland. Oddly enough, perhaps, especially in light of the number of earlier negative critical comments about the practice of adopting historical incidents as the basis for novels, the reviews of Eltham House ring almost uniformly with admiration: some critics even express satisfaction with the way in which Mrs. Ward adapted the Holland House scandal to suit her fictional needs. (See 1915.4, .8, .10, .11, .14, and .16).

In 1916, Mrs. Ward was especially productive. Not only did she write two fictional works, A Great Success and Lady Connie, but she also made a number of visits to war centers and reported her findings in the nonfictional Letters to An American Friend, published initially in newspapers and printed in book form as England's Effort. Success and Lady Connie both receive appreciative, albeit unenthusiastic, critical notices. (See 1916.2, .4, .8, .12, .16, .17, .20; 1917.1). Equally appreciative, and only slightly more enthusiastic, are the reviews of England's Effort. The critics show themselves commendatory of Mrs. Ward's patriotism, and they also acknowledge the historical importance of the book.

The second of Mrs. Ward's nonfictional accounts of visits to the war zones, Towards the Goal, was published in 1917, in addition to Missing, a novel about a soldier missing in action and the anxieties experienced by his

wife. The critics praise Mrs. Ward for her noble purpose and her patriotism in Towards the Goal. (See 1917.3, .4, and .5). Missing elicits a number of negative reviews, the critics attacking the insubstantial plot, the use of the war as a mere peg upon which to hang a story, and the lack of realism. (See 1917.8, .9, .12, .14; 1918.4). The reviews that evaluate the novel in positive terms tend toward mere impressionism, pinpointing the poignancy of the story, its simplicity, and its relevance to current events. (See 1917.15, .16, .22, and .26).

Elizabeth's Campaign, the second of Mrs. Ward's war novels, and her memoirs, A Writer's Recollections, appeared in 1918. Several critics commend Campaign, singling out such positive aspects of the novel as realistic characterizations and faithful representation of English life during the war years, although a few critics find fault with thin or unbelievable characterizations and weak plot. (See 1918.7, .9, .12, .14, .15, .20, .21, and .22). The response to the Recollections is overwhelmingly positive. Rebecca West and Lawrence Gilman sound the two most discordant critical notes: in her review of the Recollections, West excoriates Mrs. Ward's "literary pretensions which she has never shown more brazenly than in this volume" (Bookman, London, December 1918). And Gilman finds the memoirs mostly an assortment of "platitudes. . . obtuse aesthetic clichés. . . dull

traditionalisms." (North American Review, February 1919).

Mrs. Ward wrote her third nonfictional war account, Fields of Victory, and her third war novel, Helena, in 1919. Fields receives mixed critical attention, some of the reviewers recognizing that the purpose of the book is to glorify the English for the role they played in winning World War I, but other critics finding in the book a haughty attitude toward America. (See 1919.7, .8, .9, .22; 1920.1 and .4). Those critics who favorably review Helena remark approvingly the descriptive passages, the depiction of English life, and the readable narration; however, an equal number of reviewers find various limitations in the novel. (See 1919.15, .16, .19, .20, .24; 1920.33).

Harvest (1920), Mrs. Ward's final novel, was published posthumously. The novel receives generally unenthusiastic critical notice. One positive review still points to Mrs. Ward's skills in description and characterization, but the reviews by and large dismiss the novel as uninspired. (See 1920.15, .16, .17, .18, .20).

Critical interest in Mrs. Ward is sustained from 1888 until around 1921, when it noticeably tapers off. An overview of the secondary literature on Mrs. Ward through 1920 reveals a number of recurring positive and negative remarks. Many critics find her chief artistic strengths to reside in skills of character delineation, description,

the ability to tell an interesting story, and faithful depiction of selected spheres of English life and society. J. Stuart Walters, who wrote the first book length study of Mrs. Ward, published in 1912, generously praises her novels, especially as accurate representations of the world in which she lived. On the other hand, some critics find Mrs. Ward's primary weaknesses as a novelist to be obsolescence in fictional technique and worldview, wooden characterizations, too obviously contrived plots, overt didacticism, and lack of humor. By 1915, Stephen Gwynn, in his book on Mrs. Ward, judges her to be a "publicist rather than an artist" and ultimately concludes that she "fails because she is too little of an artist."

Critical interest in Mrs. Ward continued to decline through the 1920's, reaching a particularly low ebb in the 1940's. From roughly 1921 until around 1950, the critical literature on Mrs. Ward focusses largely on her artistic limitations. Abel Chevalley, for example, in 1921 recognizes her as a chronicler of her age, but finds that she has no contemporary literary influence. In 1923, Virginia Woolf pronounces Mrs. Ward's novels "out of date." Edmund Gosse, in 1924, asserts that Mrs. Ward's "terrible earnestness" is a liability in her fiction. Lovett and Hughes conclude, in 1932, that Mrs. Ward's art is derivative and formulaic. George Sampson, in 1946,

judges her novels "unreadable." And in 1950, F. Alan Walbank questions the "blatant assumption" of her genius.

A renewed interest in Mrs. Ward becomes apparent in the literature from roughly 1950 through the following two decades. Many critics rediscover Robert Elsmere and highly commend the novel as a surprisingly readable, well-written, and remarkably accurate depiction of a bygone age. Mrs. Ward's other novels do not receive a great deal of critical attention. Until about 1970, the criticism generated by the awakened interest in Mrs. Ward is favorable. Beginning in 1970, perhaps directly attributable to the burgeoning interest in women's studies, and given Mrs. Ward's essentially anti-feminist orientation, she again becomes the target of a share of critical disfavor. Vineta Colby, in 1970, finds fault with Mrs. Ward's art, although commending her "industry and self-confidence." Susan Gorsky, in 1973, takes issue with Mrs. Ward's representation of turn-of-the-century women; in the same year Enid Jones produces a biography of Mrs. Ward, finding that the more "permanent creations" perhaps grow out of the social reform she effected. Jill Colaco, in 1974, asserts that Mrs. Ward's novels are not the faithful records of English life that they are reputed to be, because she was unable to sympathize imaginatively with all aspects of society. Peterson's book length study of Robert Elsmere is published in 1976, and it is the most

favorable criticism of the decade, warmly commending the novel. The remainder of the criticism for the 1970's resounds with repetitious praise and uninspired condemnation for Elsmere.

From 1980 until 1985, Mrs. Ward enjoys a run of favorable critical analysis. In 1980, Esther Marian Smith publishes another book on Mrs. Ward, praising the bulk of her work. Three dissertations on Mrs. Ward are written in 1981, two of which assess her fiction in a positive light. A portion of the criticism for these five years concentrates upon unearthing sources and influences in her fiction. Helbeck of Bannisdale and Marcella are reprinted with commendatory critical introductions in 1983 and 1984, respectively.

Mrs. Ward has been the object of a great deal of critical debate, as the annotated bibliography demonstrates. Her work has been analyzed in book reviews, books, and dissertations. Individual works and the entire body of her novels have been subjected to what rightly appears to be almost every conceivable hybrid of critical dissection: stylistic analysis; historical analysis; philosophical analysis; character study; analysis of artistic techniques; religious analysis; analysis of intellectual heritage; feminist analysis. Each of these studies provides a clue as to what must be done in assessing Mrs. Ward's ultimate literary merit: an

eclectic study bringing the best of all critical apparatus to bear on her novels.

IV. CONTENTS OF BIBLIOGRAPHY

This annotated bibliography contains book reviews, articles in scholarly journals, biographical sketches, parodies, reminiscences, letters, reviews of works about Mrs. Ward which contain comments about her, book length critical studies and biographies, dissertations, chapters of books, and critical introductions to editions of her novels. The inclusion of all these secondary articles results in a thorough assembly of the critical literature on Mrs. Ward spanning the years 1888 through 1985. I have excluded from the bibliography items which either make the barest passing references to Mrs. Ward or do not add significantly to a comprehension of her life and work. Examples of such omissions are New Englander and Yale Review 50 (January 1889): 1-16; Literary World (March 2, 1889): 74-75; Revue Bleue 49 (January 30, 1892): 159; The Book Buyer 12 (1896): 282; Literary Digest 36 (March 21, 1908): 412; Monthly Bulletin of the Carnegie Library of Pittsburgh 22 (October 1917): 684; New York Times Literary Supplement (August 28, 1969): 955. Although not annotated, each of the omitted items appears in an index. All entries are arranged chronologically by year. Items I

have not examined are indicated with an asterisk, and the source of the entry is noted.

The following is a list of major sources consulted for entries in this bibliography: MLA Bibliography; Bibliographies of Studies in Victorian Literature 1932-44; 1945-54; 1955-64; and 1965-74; Poole's Index to Periodical Literature; Reader's Guide to Periodical Literature; Cambridge Bibliography of English Literature; Annual Bibliography of English Language and Literature; Combined Retrospective Index to Book Reviews in Scholarly Journals; Literary Criticism Index; British Humanities Index; Bibliography of British Literary Bibliographies; Times Literary Supplement Indexes; American Doctoral Dissertations; Guide to Doctoral Dissertations in Victorian Literature; Sammelkatalog; Book Review Digest.

1888

1. ANON. "New Novels." Scotsman, March 5, p. 3.

Robert Elsmere is "unquestionably one of the most notable works of fiction that has been produced for years." Mrs. Ward's artistry and her skills in characterization are commendable.

2. ANON. "The Woman of Feeling." The British Weekly 3 (March 9): 345.

What gives Robert Elsmere its "distinction" is Mrs. Ward's "passionate feeling for nature and humanity." Elsmere is a "very able, thoughtful, and high-toned book."

3. ANON. "Notes on Novels." The Dublin Review 102 (March): 427-28.

Elsmere is "a brilliant novel [which] will do no good."

4. ANON. "Robert Elsmere." Manchester Guardian, March 21, p. 8.

Praises Mrs. Ward's descriptive and stylistic powers, except for "some provoking mannerisms." Elsmere will not find favor with "frivolous readers" but will be appreciated by those "who care for the deeper problems of the intellect and soul."

5. ANON. "Novels." Saturday Review 65 (March 24): 356.

Mrs. Ward's characters and descriptions are "all taken with much labour from the life" and that is "an irksome thing in a novel." Robert Elsmere is "despicable" and he ultimately "does the most sensible act. . . of his whole career, and dies." The novel suffers from a lack of "general human interest."

6. ANON. "Novels of the Week." Athenaeum 1 (March 31): 395.

Robert Elsmere manifests "a fulness of knowledge, a breadth of appreciation, and a critical talent which show a rare combination of gifts of a very high order." The novel is "carefully and extremely well written throughout," but it "does not prove her to be a novelist."

7. ANON. "Our Library List." Murray's Magazine 3 (April): 576.

Commends the descriptions and characters in Elsmere and finds the novel "full of insight." It "is not an ordinary one, and is evidently the result of much thought and feeling."

8. ANON. "A Romance of the New Religion." Pall Mall Gazette, April 5, pp. 2-3.

Robert Elsmere is "a book as interesting as Miss Bretherton was dull, as important as Miss Bretherton was insignificant." Nevertheless, "the book has some damning faults" in description, plot, and characterization. Rather than being dangerous to orthodoxy, Elsmere "is another proof that religion has. . .a far stronger hold on the best minds of England than one might think from the nervous outcry of its less intelligent champions."

9. ANON. "Robert Elsmere." The London Times, April 7, p. 5.

Protests the "exorbitant length" of Elsmere, which is "a striking novel" that is lifelike and offers characters that manifest "individuality."

10. ANON. "Novels." Illustrated London News 92 (April 28): 465.

Discerns one major plot flaw in Robert Elsmere and thinks the characters are well-drawn and the descriptive passages vivid. Recognizes Mrs. Ward's partiality toward heterodox religious doctrine and detects no new or seriously challenging arguments against orthodoxy.

11. ANON. "Our Booking-Office." Punch 94 (May 5): 213.

Mrs. Ward should have used "self-restraint" in her portrayal of Elsmere.

12. ANON. "Robert Elsmere." The Congregational Review 2 (June): 497-509.

Elsmere "is undoubtedly a book of remarkable brilliancy and power, and yet we doubt whether these qualities would have secured for it the favourable notice it has received had it been on the opposite side of the controversy."

13. ANON. "Recent Novels." Nation (New York) 46 (June 7): 471.

Criticizes Robert Elsmere on the grounds that art and moral/religious purpose do not mix. A "forced partnership" of art and moral didacticism "results in disaster to the weaker impulse, and even in enfeeblement of the stronger." Mrs. Ward was guilty of ignoring artistic duty in favor of espousing theological propaganda: even the "prominent figures" in the novel "are merely conveniences helping memory to hold the threads of argument."

14. ANON. "The Theology of Robert Elsmere." London Quarterly Review 70 (July): 345-58.

Elsmere "is long, possesses little or no plot, the stage is overcrowded with dramatis personae, and many of the characters can hardly be said to live, while their introduction cumpers the progress of the story." But, the

book is "full of vivacity and power" and shows skill in characterization and descriptive powers. Mrs. Ward "had no intention of injuring the sacred cause of religion" in Elsmere, but "it is the very singleness of purpose, in its unconscious bias, one-sidedness, and unfairness, which makes the book a particularly dangerous one." Elsmere "will do harm, but, after a while, will be forgotten."

15. ANON. "Elsmere's Unbelief." New York Daily Tribune, July 29, p. 10.

Robert Elsmere treats "with power and art. . .the leading issues and characteristics of the time, especially in the higher planes of thought." Mrs. Ward's characters are not "puppets put up to hang dry disquisitions upon." The novel will appeal to the reader because of its "pervading naturalness" and a "charm of style." Elsmere is "a work of genius."

16. ANON. "A Theist for Its Hero." New York Times, August 5, p. 10.

Elsmere is too long, a product of "that stupid English manner which insists on a romance being of a prescribed length." Disapproves of a host of minor characters in the novel, but finds them "truthful pictures." Theologically, Mrs. Ward may arrive "at a

hasty conclusion" in Elsmere, but her "appreciation of the state of religious thought is keen."

17. ANON. "Robert Elsmere." Literary World (Boston) 19 (August 18): 268-69.

Praises Robert Elsmere as a great work which "expresses with a remarkable completeness the varied interests of the modern mind" in its quest to reconcile reason with faith.

18. ANON. "Talk About New Books." Catholic World 47 (September): 847-50.

Mrs. Ward did not really understand her own theological tenets and so could not recognize the reason "for the unfaith that is in her, and the arguments which appear to make it reasonable." Robert Elsmere immerses the reader in "a lot of altruistic rubbish, some not very vivid but greatly spread-out lovemaking, and much sounding description of the damaging results wrought upon Robert Elsmere's faith by blows of which we are allowed to get the distant echoes only."

19. ANON. "Robert Elsmere." Andover Review 10 (September): 297-306.

Applauds Elsmere on many levels: ". . .in scenery, characters, dramatic motive and development, variety and

unity of theme, thoughtfulness, delicacy and tenderness of feeling, literary charm and moral power, Robert Elsmere is a very remarkable novel." However, the "conversations on the religious problem [are]. . .left quite unbalanced" because Elsmere "had never met a competent advocate" of orthodoxy.

20. ANON. "Books and Authors." The Christian Union 38 (September 20): 305-06.

Praises Mrs. Ward's depiction of both major and minor characters in Robert Elsmere. The novel, although "deficient in humor" is nevertheless "a very strong story," and Mrs. Ward is acknowledged as "a literary artist." But "a living Christianity requires a living Christ." Elsmere's "Christless Christian Brotherhood exists only in the imagination of one ingenious romancer."

21. ANON. "Literary Notes." The Epoch (New York) 4 (September 21): 119.

Notes that the New York Times stated: "The managing committee of a circulating library in Ipswich, England, have decided that Robert Elsmere is a dangerous book, and accordingly have excluded it from their collection."

22. ANON. "The Author of Robert Elsmere." The Critic 13 (October 6): 167.

A biographical and literary sketch of Mrs. Ward.

23. ANON. "Mary Augusta Ward." Literary World (Boston) 19 (October 27): 362-63.

Robert Elsmere is "a novel of thought on the deepest problems of the religious life."

24. ANON. "Recent Fiction." Independent (New York) 40 (October 18): 1344-45.

Robert Elsmere is "a work of serious purport and scope" which can prove "dangerous to the unfixed and the imaginative." Mrs. Ward "erects a battery for her Agnostic invasion and then quietly spikes the guns, or disfurnishes the armory of Christianity." The novel "must be read in a more just and calm and well-grounded religious spirit than that in which it has been conceived and executed."

25. ANON. Note. Literary World (Boston) 19 (November 24): 419.

Mentions things that exemplify "the rage for everything connected with the name of the author of Robert Elsmere." The Book Buyer, for instance, "sold immense quantities" of the volume with Mrs. Ward's portrait in it.

Elsmere has been the subject of a sermon, and a "prominent New York paper" announced plans to serialize "a new book by Mrs. Humphry Ward entitled Miss Bretherton, ignoring the fact that the book has long been published."

26. ANON. "The Author of Robert Elsmere." The Book Buyer 5 (November): 381-83.

Opens with a biographical sketch of Mrs. Ward, then judges Robert Elsmere "a work of very high artistic and literary finish and of great dramatic power."

27. ANON. "Plymouth Pulpit on Robert Elsmere." The Critic 13 (November 10): 235-36.

An excerpt from a sermon on Elsmere, delivered by a Dr. Lyman Abbott.

28. ANON. "Editor's Study." Harper's New Monthly Magazine 77 (November): 964.

Commends Mrs. Ward's artistry and argues that although Robert Elsmere "is a woman's book, with something of the perfervid feminine flutter in the emotional passages. . .it is a thinking woman's book."

29. ANON. "Theology in Fiction." Atlantic Monthly 62 (November): 699-706.

Mrs. Ward's characters are not "real in the sense of being thoroughly conceived in the imagination and brought forth in words" but are instead "determined by the literary habit, not the habit of observation of life." Robert Elsmere "appeals strongly to that large class of modern readers which corresponds in nature with the restless hordes of plutocrats that wander over the face of the earth seeking new sensations."

30. BIXBY, JAMES T. "Robert Elsmere and Its Critics." Unitarian Review (Boston) 30 (November): 419-38.

Elsmere "as a literary work. . . is a production of the first order." Notes approvingly the "Shakespearian variety of characters," but Mrs. Ward's "fertility of creation" results in "a certain overfulness" in the novel. Elsmere is defended against Gladstone's "amateur expositions of Christian doctrine and history." The book is "a sturdy blow against the popular conventions and hollow conformities of our time."

31. [COWELL, HERBERT]. "Robert Elsmere and Modern Oxford." Blackwood's Magazine 144 (July): 1-20.

The purpose of the review "is not to linger over the incidents of the tale, but to criticise the aggressive and

dogmatic scheme which wrought the havoc, [of Elsmere's renunciation] and to examine the 'Christianity of the future,' its genesis, its credentials, its inherent vitality and characteristics." What Mrs. Ward proposes as a substitute for orthodox Christianity "is no religion at all."

32. DAVIDSON, RANDALL. "The Religious Novel."

Contemporary Review 54 (November): 674-82.

Concedes that Mrs. Ward may be a "gifted authoress," but finds a deficiency in her knowledge of Christianity and the arguments against it. Robert Elsmere could "do actual harm by crude assertions, born, not of any intention to mislead, but of sheer and helpless ignorance, excusable perhaps in ordinary citizens, but less excusable, surely, in those who aim at presenting to their fellows, whether in the garb of fact or fiction, a Christian Apologia of their own."

33. GLADSTONE, WILLIAM E. "Robert Elsmere and the Battle of Belief." Nineteenth Century 23 (May): 766-88.

Praises Mrs. Ward's prose style, and recognizes her intent in the novel: "The strength of the book seems to lie in an extraordinary wealth of diction, never separated from thought; in a close and searching faculty of social observation; in generous application of what is morally

good, impartially exhibited in all directions; above all, in the sense of mission with which the writer is evidently possessed, and in the earnestness and persistency of purpose with which through every page and line it is pursued." The review is largely a defense of orthodox Christianity.

34. _____. Robert Elsmere and the Battle of Belief. New York: A. D. F. Randolph and Co. 52 pp.

Reprint of 1888.33.

35. [HUTTON, R. H.]. "Robert Elsmere." Spectator 61 (April 7): 479-80.

Conceives of Elsmere as more like an "imaginary biography" than a novel, because it needs "more equality of power in the painting of character, and more plot." Robert Elsmere is not "real" to us, but is rather "a thread of successive states of consciousness." However, the women are characterized "with a delicacy and spirit which fill the book with the sense of reality." Elsmere is "a very remarkable book, though by no means a very remarkable novel."

36. LANG, ANDREW. "Theological Romances." Contemporary Review 53 (June): 814-24.

Fancies Robert Elsmere "a vast and crowded picture of our distracted age," but argues that Elsmere was "not in a condition to tackle theological problems" because he was "in a fever of unrest." Mrs. Ward "may one day produce a novel which shall be a novel indeed, and good as a work of art."

37. M., S. "Robert Elsmere." Time 18 (June): 723-29.

"The cardinal fault of Robert Elsmere is. . .it lacks the saving gift of invention." The novel contains "conscientious" humor but lacks "spontaneous" humor. Theologically, "'Elsmerism,' as a substitute for a revealed religion, is not worth the powder and shot of argument."

38. MAGNUS, JULIAN. "Robert Elsmere." The Epoch (New York) 4 (September 21): 118-19.

Despite what the subject matter of Elsmere might lead one to believe, it is not, in fact, "a heavy polemical book." The religion propounded in the novel is a "religion of morality, humanity, and faith in a merciful Creator." Elsmere "is a fascinating and absorbing romance, in which the religious element is so subtly mingled with the artistic and dramatic that few readers

will wish to skip a single line." The novel "will be more read and talked about than any novel of the year."

39. PATER, WALTER. "Robert Elsmere." Manchester Guardian 43 (March 28): 468-69.

Compliments Mrs. Ward's literary craftsmanship and her choice of subject in Elsmere, but detects some problems with characterization in that the "women. . .are more organic, sympathetic, and really creative" than are the men.

40. PAYNE, WILLIAM M. "Recent Fiction." Dial 9 (November): 160.

Finds that Robert Elsmere is perhaps the greatest literary sensation of the decade, yet maintains that it "seems to fall considerably short of artistic perfection" because Mrs. Ward uses it as a forum to espouse a philosophy and is unable to conceal her didactic intent from readers. The novel is praiseworthy because of its concern with the fundamental issue of faith and because of its "depth of the underlying human sympathy."

41. SALTER, W. W. "The Attack on Robert Elsmere." Open Court 2 (December 20): 1372-75.

Defends Robert Elsmere against detractors, arguing

that the book is "misinterpreted," that "the clergymen who have attacked Elsmere do not really understand him."

42. SEMPERS, CHARLES T. "Robert Elsmere [sic]." The Harvard Monthly 7 (December): 113-21.

Maintains in evaluating Elsmere that "so far as style and structure are concerned. . .there is hardly anything but praise to be said of it." Commends the descriptive passages. As "the thesis of the book gradually becomes manifest. . .the reader discovers that a theory is sacrificing art at every point of contact or conflict." There is no serious threat to Christianity in the text: ". . .it does not appear that either miracles or orthodoxy are any worse off after her performance than before it." The novel "will gradually lose its hold in the public."

43. SHARP, WILLIAM. "New Novels." The Academy 33 (March 17): 183-84.

Although "there has not been sufficient verbal economy" in Robert Elsmere, it is "a book that has a permanent value apart from its attraction as a skilful tale."

44. [WACE, HENRY]. "Robert Elsmere and Christianity." Quarterly Review 167 (October): 273-302.

Alleges that Mrs. Ward exhibits an imperfect and behind-the-times knowledge of theological disputes in Elsmere. All of her theological assumptions are arbitrary and would crumble "under the stress of common sense, common history, and common life." The largest portion of the review is a defense of orthodox Christianity.

1889

1. ANON. Note. Literary World (Boston) 20 (February 2): 40.

Notes that Mrs. Ward "explicitly states" that Robert Elsmere contains no portraits of real persons in it, except for "Henry Grey, otherwise the late Professor Green."

2. ANON. "Mrs. Humphry Ward in Social Life." The Critic 15 (August 24): 92-93.

A descriptive sketch of Mrs. Ward focusing on her physical appearance, apparel, and conversation.

3. ANON. Note. The Critic 15 (October 12): 55.

Announces the publication of a new edition of Mrs. Ward's translation of Amiel's Journal.

4. ABBOTT, LYMAN. "Robert Elsmere. An Open Letter." Chautauquan 9 (February): 291-93.

Attempts to answer a series of questions posed about Robert Elsmere, a book which "will do good" because it "will compel others who have not known why they believe, to inquire and ascertain." Finds that "the ineradicable weakness of Robert Elsmere is that it attempts to unite" Theism and Christianity.

5. ALBERT, CHARLES S. "Robert Elsmere." Lutheran Quarterly ns 19 (January): 83-91.

Extols Mrs. Ward's characterizations and descriptions in the novel, which is "a book of extraordinary merit in a literary way," though in length it is "wearisome." Robert Elsmere "is a polemic under the disguise of a novel." There is a "contempt for Christian men and especially for her ministry throughout" the novel.

6. COOK, JOSEPH. "Robert Elsmere's Self-Contradictions." Our Day 3 (January): 1-4.

Argues that Elsmere "is largely a rehash of the anonymous work, 'Supernatural Religion,'" which in turn

"was substantially an echo of a now decadent continental school of rationalistic criticism, led chiefly by Strauss and Renan." The novel "cannot be defended as a really fair or strong argument, nor even as a new one, against scholarly evangelical views."

7. _____. "Robert Elsmere's Mental Struggles." North American Review 148 (January): 97-116.

Robert Elsmere "cannot be defended as a really fair or strong argument, nor even as a new one, against scholarly evangelical views."

8. DE CONCILIO, J. "Robert Elsmere as a Controversial Novel." The American Catholic Quarterly Review 14 (April): 268-82.

Mrs. Ward actually "meant to make an argument, ex absurdis, in favor of Christianity" in Robert Elsmere. Critiques "the necessarily weak nature of the reasons and grounds which are alleged by Rationalists against the evidences of Christianity."

9. ENGSTRÖM, C. LLOYD. "Sceptical Novels by Women." Theological Monthly 1: 388-404.

Finds no "logical" arguments against orthodoxy in Robert Elsmere.

10. GLADSTONE, WILLIAM E. "Robert Elsmere and the Battle of Belief." North American Review 148 (January): 116-31.

Reprint of 1888.33.

11. HALE, EDWARD EVERETT. "Robert Elsmere's Mental Struggles." North American Review 148 (January): 97-116.

Asserts that "the very authorities which upset Robert Elsmere's medieval Christianity only confirms the religion of people who have been willing to take the four gospels as the textbook, and have rejected all the subsequent creeds and confessions."

12. HARLAND, MARION. "Robert Elsmere's Mental Struggles." North American Review 148 (January): 97-116.

Finds the substitute for conventional Christianity offered in the novel to be "agony." Elsmere is not a "hero" but a "victim."

13. HOWE, JULIA WARD. "Robert Elsmere's Mental Struggles." North American Review 148 (January): 97-116.

Maintains that in the novel "the picture of Robert Elsmere's sufferings is too long drawn out," that Mrs.

Ward's prose is "weakened with too much detail," that the "conversations. . .want point," and that Elsmere's religious changeover is made "awful to the affections, but light to the understanding." Praises the spirit of the book, noting that "the doors of Christ's temple should be left so widely open that those who enter it should be able to pass from one part of it to another, and finally abide where doctrine and worship best accord with their individual convictions."

14. LYMAN, ALBERT J. "Robert Elsmere Once More."

Homiletic Review 17 (February): 122-32.

Holds that "as a theological treatise this book is a palpable failure; as a critical argument it is amateurish and feeble." But "as an artistic effort. . .it is of the first order."

15. MCCOSH, JAMES. "False History in Robert Elsmere."

Our Day 3 (January): 146-51.

Mrs. Ward is "innocent enough not to see the weakness of her argument against orthodoxy." In Elsmere, "there never was so impotent an attempt to set up a new religion." Defends orthodoxy, especially the belief in miracles, concluding that the theology expounded in the novel is "not fitted" to meet spiritual needs.

16. _____. "President McCosh on Robert Elsmere." Our Day 3 (January): 13-16.

Holds that Robert Elsmere "owes its popularity mainly to its own attractiveness, to its delicate perception of character, its moving scenes, and its pictorial style." Matthew Arnold, who is "rather an overestimated man in England," and Mrs. Ward are not "likely to be able to give us a new religion."

17. STEVENS, HENRY D. "Robert Elsmere." The Unitarian 4 (January): 17-19.

Commends Mrs. Ward's artistry, specifically noting her descriptive powers and her characterizations. The novel "impresses one as a creation easily at home within the domain of genius."

18. STILES, W. C. "An Omitted Chapter of Robert Elsmere." New Englander and Yale Review 50 (February): 103-17.

Presents an alleged "original draft" of Chapter 25. It is a corrective to Elsmere's logic, his path of reasoning along which he reached his theological conclusions. The "genuineness" of the piece is attested to by "Whitaker Whimsey, Transcriber."

19. TYRRELL, ROBERT Y. "Robert Elsmere as a Symptom." Fortnightly Review 51, ns 45, (May): 727-31.

 Contends that Robert Elsmere succeeded in spite of itself. There are several defects in the novel: "dramatic treatment of the characters. . . is all but absent" and Mrs. Ward's "English, in point of purity, leaves something to be desired." Concludes that "there is enough dulness in this book to justify Mr. Gladstone's perusal of it."

20. VAN ANTWERP, W. H. "Robert Elsmere." The Church Review 53 (April): 16-26.

Elsmere, though revealing "the immortality of the subject" of orthodox Christianity, is a novel "that may do much harm to the weak or half-informed, to those who get their only theology from such sources, or it may aid the strong in faith to be stronger still." What "gives a color of sadness" to the novel "is the breaking down of positive faith in a man's character." A man "who denies what CHRIST asserts and claims for himself" cannot be a Christian.

1890

1. ANON. Sketch. The Book Buyer 6: 271.

A character sketch of Mrs. Ward.

2. ANON. "Mrs. Humphry Ward's University Hall." The Critic 16 (March 29): 161.

Notes the opening of a residents' hall in London and explains the aims and purpose of the hall.

3. ANON. "Is There Any Power in Elsmereism?" American Monthly Review of Reviews 1 (May): 397.

Notes that, in response to the theology forwarded in Robert Elsmere, theologian Dr. Blaikie calls for more emphasis upon "the Atonement" and "the scheme of grace" in religion.

4. ANON. Note. American Monthly Review of Reviews 2 (September): 258.

Notes the publication of a letter from Gladstone in the Newbery Magazine. In the letter, Gladstone "praises the work entitled Paul Nugent, Materialist," the object of the authors being to expose "the fallacies of the hybrid and unreal system set up by Robert Elsmere."

5. ANON. "The Fascination of Negative Theology." Spectator 65 (December 6): 823-25.

Regards "the theological 'prospect' presented in Robert Elsmere. . .of the very gloomiest kind that we can imagine." Mrs. Ward is fascinated with "negative theology" and this fascination is "chiefly intellectual, not moral; it is the pleasure taken in the solution of a great enigma, the delight in untying a very difficult knot."

6. HIGGS, WILLIAM. "The Balance of Authorities." New Englander and Yale Review 52, ns 16, (January): 39-46.

Critiques the theology of Elsmere and demonstrates "that the main element upon which Mrs. Ward's conclusions rest, as set forth in her recent Article in the Nineteenth Century on 'The New Reformation,' as well as in her novel, is one that fails to stand the test of serious examination."

1891

1. ANON. "Mrs. Humphry Ward on Miracles." Spectator 66 (May 9): 655-56.

Notes Mrs. Ward's "notice of Dr. Abbott's attack on Cardinal Newman" and acknowledges her "admission that the

belief in the miraculous will never be got rid of till there is something like a moral and spiritual prepossession against it." Mrs. Ward is "playing into the hands of what is alleged more or less truly. . .to be Cardinal Newman's philosophy of the subject." She "owes us some explanation as to the grounds of her religious objection to miracle."

2. ANON. "The Lower Pantheism." Spectator 66 (May 16): 686-87.

"Mrs. Ward regards with sympathy. . .though it seems to us, on the whole, an irreligious and not a religious tendency. . .to credit the Creative spirit in which of course she believes, with something of a positive antagonism to that individualism of purpose towards each and all the minds and characters of which human society is composed." Her rejection of miracles is "by no means Christian teaching. . .but, on the contrary, a lower pantheism that rides rough-shod over the human affections, and ignores the most characteristic of all the lessons of Christ."

3. HAWEIS, HUGH R. "Forewords on Robert Elsmere." In The Broad Church or What is Coming, p. 1-20. London: Sampson Low, Marston, Searle, & Rivington.

Finds Elsmere theologically "hampered. . .with two unexpected but incurable defects" which are termed "the defect of Over-statement and the defect of Self-contradiction."

1892

1. ANON. "Literature." The Athenaeum 1 (January 30): 141-42.

The first and third parts of David Grieve "are the best portions of the book." Mrs. Ward's irrelevant "heaping up [of] details" about the characters results in "the very negation of realism."

2. ANON. "Mrs. Humphry Ward's New Novel." The Saturday Review 73 (January 30): 133-34.

Praises the characterizations in David Grieve, but finds that the "weakness" of the novel, which is the history of one character, lies in the fact that David Grieve "has to continually stand aside while somebody else's story is told."

3. ANON. "Mrs. Humphry Ward's David Grieve." The Critic 20 (January 30): 63-64.

David Grieve is "without humor, tedious in detail, heavy in style and inartistic because of the dragging in of extraneous incidents." The novel shows "periods of sustained power and of dramatic perfection superior to anything in Elsmere and indeed achieved by few writers in modern fiction."

4. ANON. "The History of David Grieve." Literary World (Boston) 23 (January 30): 40-41.

David Grieve is a "deeply moving story, which has all the depth and power of thought, all the finish and charm of style, and all the intense emotional power of Robert Elsmere." It is "artistically, a finer novel" than Elsmere.

5. ANON. Review. The Critic 20 (January 30): 71.

David Grieve "places Mrs. Humphry Ward almost on a plane with George Eliot and Balzac."

6. ANON. "The Novel of the Month." Novel Review 48 (February): 243-56.

A condensed and sometimes comic retelling of Books 1, 2, 3, and 4 of David Grieve.

7. ANON. "Mrs. Humphry Ward's New Novel." American Monthly Review of Reviews 5 (February): 114-17.

In David Grieve "possibly the very highest art is sacrificed by a failure to subordinate in due measure the minor details to the essential features." Some readers may gather a "confused impression" from the novel. Nevertheless, it is "a work of literary art more valuable and more enduring than Robert Elsmere." David Grieve is "a worthy addition of the great English novels of our generation."

8. ANON. "The History of David Grieve." Bookman (London) 1 (February): 183.

Commends Mrs. Ward for her concern with "the problems of life" in David Grieve, but predicts that it will be less popular than Robert Elsmere. Mrs. Ward's fiction suffers from "lack of the power of dramatic presentment."

9. ANON. Review. Spectator 68 (February 20): 268-71.

David Grieve is "not a single work in the sense in which Robert Elsmere was a single work." The novel is not "an organic whole," but is a "story of very high imaginative power, though it appears to us that the least satisfactory part of it is the study of the hero himself." In David Grieve's sister and in Elise Delaunay, Mrs. Ward "touches the highest point she has yet reached as an

imaginative writer." The "brilliant novel would be all the better for being curtailed of its rather wearisome and ineffectual appendices."

10. ANON. "Talk About New Books." Catholic World 54 (March): 918-22.

Thinks the importance of David Grieve has been exaggerated: ". . .had he enjoyed a real existence outside of her [Mrs. Ward's] imagination, neither his psychological, theological, nor practical importance to the world at large would have secured him more than the briefest of biographical memoirs, even supposing them to secure him any at all."

11. ANON. "The Old Saloon." Blackwoods's Edinburgh Magazine 151 (March): 455-74.

David Grieve is humorless; the characters are uninteresting and unlikable; and Grieve, the hero, is egoistic and contemptuous. The plot elements are weak and unbelievable and the validity of the work as a didactic novel is questionable. The descriptive passages are the best parts of the novel.

12. ANON. Note. The Critic 20 (March 19): 172.

A speculation about the amount Mrs. Ward was paid for publishing rights to David Grieve. The writer is

"inclined to believe" that Macmillan and Company paid \$30,000.

13. ANON. "Culture and Anarchy." Quarterly Review 174 (April): 317-44.

Deduces that David Grieve "is not a satisfactory result" of Mrs. Ward's attempt to make her "new work more of a novel and less of a treatise." The "technical faults" of Elsmere "are multiplied tenfold" in David Grieve, which exhibits excessive length, poor construction, and "vague, inchoate, unreal" language. The initial chapters are "decisively superior" to the rest of the novel.

14. ANON. Review. London Quarterly Review 78 (April): 173-74.

David Grieve "deserves the measure of appreciation it has met with during the first months of its existence." Yet, "its length, its undue elaboration in parts, its solid pages of dissertation which retard the action" are faults. "While we cannot credit Mrs. Ward with the success which belongs to genius, she abundantly deserves the success which belongs to great talent, diligently cultivated and used."

15. ANON. "Recent Fiction." Nation 54 (April 28): 326.

David Grieve is "Mrs. Ward's triumphant illustration of the influence of character on conduct."

16. ANON. "The Gospel According to Mrs. Humphry Ward." Review of Reviews (London) 5 (May): 493.

A recapitulation of the reviews of David Grieve which appeared in 1892.13 and .33.

17. ANON. "Mrs. Humphrey [sic] Ward and George Eliot." American Monthly Review of Reviews 5 (May): 480-81.

An abstract of 1892.25.

18. ANON. "Recent American and English Fiction." Atlantic Monthly 69 (May): 704-05.

David Grieve is "less imperfectly a novel than Robert Elsmere." In character sketching, Mrs. Ward is "at least as far from inspiration and from spontaneity as she was in Robert Elsmere." Because of the high incidence of character mortality in David Grieve, "Mrs. Ward shows herself nothing if not mortuary." She "might write a more than tolerably good novel if she would but remember that the working armament of polemics is impedimenta in art."

19. ANON. Note. The Critic 20 (May 28): 304.

David Grieve "was produced. . .in order to carry the author's ethical and religious speculations."

20. ANON. "Editor's Study." Harper's New Monthly Magazine 85 (June): 154-55.

Mrs. Ward made a mistake in assuming "that the reading public has as much leisure as she has, and can afford, for example, to read half a dozen pages in order to get a silhouette of a single figure in a winter landscape." David Grieve is "the rambling history of a life produced. . .in order to carry the author's ethical and religious speculations."

21. ANON. "Notes." The Critic 20 (June 11): 333.

A minor character in David Grieve, M. Barbier, who teaches French in Manchester, caused alarm to an actual M. Barbier, who taught French at Manchester, and became afraid that he might be done "professional harm" by the fictitious Barbier. Mrs. Ward put the real M. Barbier's mind to rest and "set things straight" in the Athenaeum.

22. ANON. "Mrs. Ward as a Novelist." American Monthly Review of Reviews 6 (September): 228.

Summary of 1892.34.

23. ANON. "Recent Fiction." The Overland Monthly 20 (October): 443.

Praises the "unmistakable power" of David Grieve, but finds nothing "to lighten the gloom" of the story, which "is not calculated to contribute to the general fund of human joy."

24. ADAMS, FRANCIS. "Some Recent Novels." Fortnightly Review 58, ns 52, (July): 13-14.

Maintains that Mrs. Ward's success as a novelist is attributable to "average readers who do not think" and also "average readers who think a little" and also "require momentary mouthpieces for the brains or want of brains that is in them." Reading David Grieve is compared to "drinking glass after glass of water stale and stained with the rinsings of many wines."

25. COPELAND, C. T. "George Eliot and Mrs. Humphry Ward." North American Review 154 (April): 503-05.

Perceives "a superficial likeness" between Mrs. Ward and George Eliot: both "are learned to the verge of pedantry, both have a far reaching interest in life and the problems of human conduct, both get their novels under way and keep them under way by elaborate and often cumbrous means." However, the similarity stops there: "George Eliot began writing fiction as a novelist, and

ended as a moralist. Mrs. Ward began as a moralist, and has she yet become a novelist?" Eliot is "superior to Mrs. Humphry Ward in holding to the novelist's true vocation and in the far deeper realization of characters, her superiority is no less marked in drama, in passion and above all in humor."

26. HIND, ROBERT. "David Grieve: A Study in Natural Religion." The Primitive Methodist Quarterly Review 34 (October): 699-715.

Begins with a consideration of Robert Elsmere, which "is really a powerful argument in favour of the orthodox religion." David Grieve is superior to Elsmere in "presenting an argument in favour of Natural as opposed to Revealed Religion."

27. J[AMES], H[ENRY]. "Mrs. Humphry Ward." English Illustrated Magazine 9 (February): 399-401.

Praises Robert Elsmere and admires the intellectual energy that went into the novel, finding that part of the novel's popular success resides in the "general quality of charm" Mrs. Ward gave it. Mrs. Ward is the supreme example of the "accomplished sedentary woman" who "has come to represent with an authority widely recognized the multitudinous, much-entangled human scene."

28. MALLOCK, W. H. "An Odd Trio of Christians." Review of Reviews (London) 5 (May): 493.

A response to 1892.29, in which Mallock lashed out against, among others, Mrs. Ward for disbelief in miracles.

29. _____. "Amateur Christianity." Fortnightly Review 57, ns 51, (May): 678-703.

Finds the furor over Robert Elsmere revealing for three basic reasons. First, it uncovered "the amount of unformulated scepticism prevalent among the Christian public." Second, it showed the public desirous of "understanding its own scepticisms." Finally, it demonstrated the public anxious "to discover that, whatever its scepticism might take from it, something would still be left it, which was really the essence of Christianity."

30. MCCLUNG, JOHN. "Mrs. Humphry Ward." Book News 10 (March): 311-13.

A literary and biographical sketch of Mrs. Ward.

31. NOBLE, JAMES ASHCROFT. "Literature." The Academy 41 (February 13): 149-50.

Although David Grieve does not have "so intense an interest of its own" as did Robert Elsmere, it "has a just

claim to be considered a more opulent book." It is "more human" than Elsmere, because it "at so much greater a number of points. . .appeals to common experience and comes home to men's business and bosoms."

32. PAYNE, W. M. "Recent Fiction." Dial 12 (April): 423-24.

Praises David Grieve as a "remarkable" work. "The author of Robert Elsmere will not go down in literary history as a woman of one book."

33. PROTHERO, R. E. "The History of David Grieve." Edinburgh Review 175 (April): 518-40.

The mixture of theology and fiction is "an outrage upon art" but as long as it is recognized as fiction, it "can do no intellectual harm," except in the case of "persons who are either so stupid or so lazy as to take the play seriously." David Grieve is "more human" than Robert Elsmere, but it suffers from "the same limitations and misapplications." David Grieve is "a failure."

34. WEDGWOOD, JULIA. "Fiction and Faith." Contemporary Review 62 (August): 217-24.

Assesses Mrs. Ward's novels as "not much more encouraging to the moralist than they are inspiring to the critic." For Mrs. Ward "to have brought home to so many

the power of unselfish aims and the dignity of steadfast labor. . . is not a contemptible achievement."

35. Y., G. "The Work of Mrs. Humphry Ward." Bookman (London) 2 (June): 76-78.

Mrs. Ward's early critical work contains "the cast of mind, the ideals that have more space for betrayal and development in the novels." Robert Elsmere was due praise in that it achieved "fulfilment of its 'purpose.'" In David Grieve, Mrs. Ward was "less successful." Her characters "are not mere puppets" but she exhibits a tendency to kill them off in order "to satisfy that ghoulish tradition of the Sunday-school literature of the last generation." Mrs. Ward's fiction is a valuable social and ethical guide for persons "yet timid and unadventurous in mind."

1893

1. ANON. "Mrs. Humphry Ward." The Ludgate Monthly 41: 576- 77.

A biographical and literary sketch of Mrs. Ward.

2. JAMES, HENRY. "Mrs. Humphry Ward." In Essays in London and Elsewhere, pp. 253-58. New York: Harper and Brothers Publishers.

Reprint of 1892.27.

3. LITTLE, W. J. KNOX. "'Protestant Science' and Christian Belief." Nineteenth Century 34 (September): 353-68.

A reply to Mrs. Ward's "The Apostle's Creed," which appeared in the Nineteenth Century. Mrs. Ward's "'Christianity' is the result of 'Protestant Science,' and it will be seen that it differs in several particulars from what has hitherto been accepted as 'Christian Belief.'" Her theology "is playing with fairy tales about an imaginary being, created by the perverted ingenuity of a number of unbelievers."

1894

1. ANON. Poem. The Critic 24 (February 3): 73.

Mrs. Ward, Marie Corelli, Ouida, and Edna Lyall are the subjects of a poem. Mrs. Ward's stanza reads as follows:

"Mistress Ward, with critical sword,
How does your novel grow?

With souls forlorn, and phrases outworn,
And clergymen all in a row."

2. ANON. Note. The Critic 24 (February 17): 111.

Estimates that for David Grieve Mrs. Ward was paid \$80,000 in "the American and English markets alone."

3. ANON. "Marcella." Literary World (Boston) 25 (April 7): 99-100.

"In all artistic qualities, in coherency, unity, steadiness of movement, firmness of hand, and sureness of stroke, Marcella is a great advance on David Grieve and Robert Elsmere."

4. ANON. "Marcella. Mrs. Humphry Ward's New Novel on Socialism and Wealth." American Monthly Review of Reviews 9 (April): 492-93.

Marcella "is more readable, considered as a story, than Robert Ellsmere [sic] or David Grieve." Although the social philosophy forwarded in the novel overwhelms the story, it is "an artistic and charming product" which the reading public will consider to be Mrs. Ward's "best book."

5. ANON. "Mrs. Ward's Marcella." Outlook 49 (April 7): 617-18.

Robert Elsmere is "intensely interesting" and David Grieve is "a marked advance as a story" but Marcella is "far more artistic" than either of the earlier novels. Mrs. Ward shows ability in characterization, especially of Marcella. Marcella "will go far towards putting its writer beside George Eliot."

6. ANON. "Literature." The Athenaeum 1 (April 14): 469-70.

Marcella "is a better book to read than either Robert Elsmere or David Grieve." Mrs. Ward's style demonstrates that "she has developed her sense of sobriety and appropriateness in diction."

7. ANON. "Marcella." The Critic 24 (April 14): 247.

Marcella is "at once a romance and a polemic." The story is "interesting, although in parts too long drawn out." The novel's "weak point is one that is perhaps inseparable from the sex of the writer." That is, because women cannot "know men as they know each other, or fully understand the way in which their minds work" it is inevitable that "the men drawn by women in fiction are nearly always somewhat shadowy and unreal."

8. ANON. Review. Spectator 72 (April 28): 586-87.

Draws comparisons between Richardson's Clarissa and Mrs. Ward's Marcella. There is "a very considerable and interesting analogy in the type of genius which these two books display" and also a similarity in each author's concentration on the central character, the "didactic feeling" which pervades the novels, and the "determination to make the teaching of the book clear and effective." Marcella "will take a great place in the novels of the century."

9. ANON. "Literature." The Academy 45 (May 5): 363-64.

Marcella is "a rendering of modern life. . . in which high tragedy and excellent comedy take their parts, each with a bearing upon the other, that is true to life and true to art."

10. ANON. Note. Literary World (Boston) 25 (May 19): 156.

Notes that Graham Wallas, who was a member of the Fabian society, was reputedly Mrs. Ward's "principal helper in making the necessary studies of socialism for Marcella."

11. ANON. "Talk About New Books." Catholic World 59 (June): 427-28.

Marcella "is strong and interesting, aside altogether from the adventitious aid which it derives from the infusion of the burning topic of socialism and other problems of political economy" but it lacks "that quiet, good-natured cynicism and gossipy, drowsy description of places which lends such charm to George Eliot's work."

12. ANON. "Some Recent Novels." The Church Quarterly Review 38 (July): 455-72.

If Marcella "is to be reckoned as a mere tale, the socialistic portion of it is too long; if as a contribution to the solution of deep and difficult problems, it is too scrappy and discursive."

13. ANON. "Marcella, and Other Novels." Nation 59 (July 26): 66.

The plot of Marcella "is cleverly fashioned. . .and well sustained." Marcella is "very thoroughly grasped and very vividly set forth," but the lack of humor in portraying the heroine is "a fatal obstacle to greatness as a delineator of life."

14. ANON. Review. London Quarterly Review 82 (July): 205-23.

Marcella, like Robert Elsmere, is commendable for its "descriptions of character, scenery, and incident." Mrs. Ward's works are "diffuse, laboured, sometimes heavy." It is questionable "whether the lofty and high-sounding, but flimsy and unsubstantial, religious creed which her books propound is adequate to supply what is necessary."

15. ANON. "Marcella and Pembroke." Atlantic Monthly 74 (August): 272-74.

Marcella is "a piece of strenuous workmanship, with thought and feeling pressed into service, but with scarcely a passage which conveys the notion of spontaneity, of sudden inspiration, or even, we may say, of thorough enjoyment of her art by the artist."

16. ANON. "Mrs. Ward's Marcella." The Overland Monthly 24 (October): 446-47.

Marcella creates in the reader a "hopeless, helpless, depressed frame of mind."

17. COOPER, J. A. "Book Notices." The Canadian Magazine 3: 97-98.

Marcella Boyce "lacks to a certain extent the dignity, the sweetness and the tenderness which

characterize her sex generally." Mrs. Ward "plays on one's sympathies, yet dulls them in the playing."

18. CRAWFORD, F. MARION. "Two Opinions of Mrs. Humphry Ward's Marcella." Book Reviews 1 (April): 273-79.

Praises Mrs. Ward's portrait of life in Marcella. "Mrs. Ward has the very necessary mastery of detail by which and in which to make the truth seem true."

19. ELLIOTT, SARAH BARNWELL. "Some Recent Fiction." Sewanee Review 3 (November): 95-97.

Marcella is a "crude and trying" character, but Mrs. Boyce is "the most artistic piece of work that Mrs. Ward has done." Marcella is "the strongest by far" of Mrs. Ward's novels, although it "makes one think and feel too much, perhaps, in these strenuous days."

20. HUTTON, R. H. "Robert Elsmere." In Criticisms on Contemporary Thought and Thinkers, pp. 263-69. New York: Macmillan and Co.

Reprint of 1888.35.

21. MABIE, H. W. "Mrs. Ward's New Book." The Critic 24 (March 31): 222.

Says that Elsmere and David Grieve demonstrated that "a great talent was at work; but the question whether

behind the talent there was that originating force which we call genius, was left unanswered." Marcella answers the question "beyond a doubt." The novel "is dramatic in the deepest sense from beginning to end" and "there are passages and scenes in it which, in force and intensity, come very near the greatest things in English fiction."

22. _____. "A Notable New Book." Forum 17 (April): 249-56.

Marcella answers "beyond a doubt" the question of Mrs. Ward's literary genius. In the novel, "she is, first and foremost, a novelist." Mrs. Ward's development as a novelist will somehow be the reverse of George Eliot's development; that is, Eliot "began with a great natural dramatic force" but Daniel Deronda is "sluggish." Mrs. Ward appears to be moving in the contrary direction. Her treatment of socialism and the labor question in Marcella is commendable.

23. _____. "Two Opinions of Mrs. Humphry Ward's Marcella." Book Reviews 1 (April): 273-79.

"In Marcella there is the old power of sympathy but there is a new power of art; of varied, sure, and masterful handling."

24. PAYNE, W. M. "Recent Fiction." Dial 16 (June 16): 363-64.

Considers whether or not George Eliot has a "successor" in Mrs. Ward and notes that reading Marcella "gives us pause." Mrs. Ward, unlike George Eliot, has not yet been able "to discard preaching altogether without releasing the attention."

25. SHAND, A. I. "Marcella." Edinburgh Review 180 (July): 108-30.

"Mrs. Ward has still much to learn in the way of studying conciseness and curbing the flow of her didactic exuberance" although Marcella contains "signs of improvement" in those respects. She shows "brightness of style" and is "at home in all manner of worlds." But, Marcella "may be fairly assumed to represent the changing phases of Mrs. Ward's mind" and "we resent the airs of authority assumed by a brightly intelligent novice. . .who will certainly change her mind tomorrow." In Elsmere, Mrs. Ward, artistically speaking, began where George Eliot was in Daniel Deronda. By a literary working backward process, Mrs. Ward may yet produce "a rival to Adam Bede or even to Silas Marner."

26. STEELE, J. S. "Mrs. Humphry Ward." The Critic 24 (April 21): 265-66.

A biographical sketch of Mrs. Ward, who "has once more proved the equality of the sexes" and who is referred to as "a latter-day George Eliot." She has "a singularly placid and dignified expression" and "is of a remarkably modest and retiring disposition."

27. Y., G. "Marcella." Bookman (London) 6 (May): 55-56.

Marcella is "the best thing" Mrs. Ward has written in that it is "very much the least pretentious." Her sympathetic feelings toward the laboring class are commendable, but Marcella is "dull," although it "bears marks of talent, industry, and culture on every page."

1895

1. ANON. Note. The Critic 27 (July): 31.

Reports that the Athenaeum stated Mrs. Ward was paid "well over a thousand pounds" for Bessie Costrell.

2. ANON. "The Story of Bessie Costrell." The Critic 27 (July 13): 24.

Bessie Costrell is a tale "full of suggestion and bitter knowledge, and full of the craftsman's finest art as well." Mrs. Ward "demonstrated herself superior to the much harder tyranny of the short story, as befits the greatest woman novelist of her day."

3. ANON. "Our Booking-Office." Punch 109 (July 13): 18.

Bessie Costrell is a "decidedly powerful" work of fiction.

4. ANON. Review. Spectator 75 (July): 83-84.

Bessie Costrell is "a painful but very powerful story" demonstrating realism and an ability "to lay the stress on those characteristics which awaken the attention of the reader." It "is a sketch which, so far as we know, no one else now living could have made."

5. ANON. "The Story of Bessie Costrell." Literary World (Boston) 26 (August 10): 250.

Bessie Costrell is "wrought out with finished art from the opening description. . .to the tragic death of poor Bessie."

6. ANON. "Novel Notes." Bookman (New York) 2 (August): 52-53.

Praises the artistry and characterizations in Bessie Costrell and detects in it "some important features," commending Mrs. Ward's lack of "patronage" toward rustics, her "philosophical acceptance of life as it frequently is." The style in it is "the best she has put into a work of fiction. . .more compressed, more vigorous. . .more artistically effective." Rather than being a tragedy, the novel seems like the tale of "a woman with intemperate instincts and a weak intellect, who succumbs with great ease to an unlucky opportunity, and who kills herself because she is afraid of the policeman." The story gives one "gratuitous pain."

7. ANON. Note. The Critic 27 (August 17): 108.

Criticizes Mrs. Ward's method of representing the dialect of Bessie Costrell in written form. When Bessie leaves a suicide note, she writes it in dialect. Thus, she seems "to be an expert dialect writer, equal in every respect to Mrs. Ward herself."

8. ANON. Note. The Critic 27 (August 31): 138.

Notes that Mrs. Ward will receive \$20,000 for "the American and English serial right" to Sir George Tressady.

9. ANON. Note. American Monthly Review of Reviews 12 (September): 368.

Notes that Bessie Costrell is on the best selling list.

10. ANON. "Half a Dozen Story Books." Atlantic Monthly 76 (October): 556-57.

Bessie Costrell is "a revolting story," in which Mrs. Ward is guilty of "overlooking the fact that all she tells is properly only a prelude to the tragedy. The real tragedy is in the lives of John Bolderfield after he loses his treasure, and Isaac Costrell after his wife kills herself, unforgiven."

11. ANON. "Mrs. Humphry Ward and Her Latest Novel." The Saturday Review 80 (October 5): 436-37.

Praises the style and craftsmanship of Bessie Costrell, judging the novel to be "by far the best work that Mrs. Humphry Ward has done." In characterization "Mrs. Humphry Ward fails."

12. ANON. "More Fiction." Nation 61 (October 17): 277.

The three principal characters in Bessie Costrell "appear very probable and natural." The "literary skill" of the tale is "an immense improvement" over the novels. But the tale lacks "a comforting sense of self-improvement, of being for the time of the company of great thinkers."

13. ANON. Note. The Critic 27 (November 2): 283.

A notice of Mrs. Ward's insistence upon the value of reading, biography in particular.

14. JAPP, ALEXANDER H. "Two Pairs of Novelists." Cassell's Family Magazine 22 (June): 530-35.

Mrs. Ward possesses "a mind that has been matured and fortified by much study."

15. PAYNE, WILLIAM MORTON. "Recent Fiction." Dial 19 (August 16): 91.

Bessie Costrell, "being nothing more than a novelette, makes a disappointing impression, in spite of the fineness of its conception and execution." Although the "pathos" is "almost unbearable" and Bessie is "just short of being a genuine creation," there is a "fine quality of. . .constructive art" evident in the book.

16. SMALLEY, GEORGE W. "Mrs. Humphry Ward." In Studies of Men, pp. 227-37. New York: Harper and Brothers.

Discusses Mrs. Ward's literary career. She appeals to "an audience of the best or, at any rate, of the most serious." Her seriousness is "the result of conscientious and long-continued toil--too long continued, perhaps." Mrs. Ward is "an opportunist in literature" and is "a more curious and interesting study than any of her characters." She does not possess "the gift of humour. . .by nature." In her fiction, art "is never invisible, or seldom" and it is that "which makes her incomplete and sometimes disappointing." Yet, in Marcella, Mrs. Ward "has made great advances on her former works" in terms of characterizations and style.

17. SPEDDING, W. "Marcella." The Primitive Methodist Quarterly Review 17 (April): 211-24.

Finds that the "literary art of the book is certainly of a high order" and that it is "pre-eminently a modern book." Mrs. Ward's consciousness "of the colossal and hideous evils of the present social system" is praiseworthy.

18. STEPHENS, WILLIAM R. W. "Chapter 10." In The Life and Letters of Edward A. Freeman. 2 vols. London: Macmillan and Co., 2:390-91.

Robert Elsmere is a "fool" who abjured his religious beliefs for a questionable reason.

19. WARWICK, FRANCES EVELYN. "Marcella: A Dialogue." Pall Mall Magazine 5 (February): 295-99.

Conducts a review of Marcella in the form of a conversation between a reader and a "Professor." The Professor approves of "both the character and the book." Inspired by the social reform called for in the novel, the Professor expounds several political strategies aimed at making "the poor richer without making the rich poorer."

1896

1. ANON. "Bessie Costrell in Real Life." The Critic 28, ns 25, (April 25): 299.

Notes a crime (reported in the London Times of April 8) that "closely resembled The Story of Bessie Costrell."

2. ANON. "Literature." The Athenaeum 2 (September 26): 413-14.

Contents that "there is. . .much that is good" in Sir George Tressady. The "greatest failure" in the novel is the characterization of Marcella Maxwell.

3. ANON. Note. The Critic 29 (September 19): 175.

Commends Mrs. Ward for the "amplitude, a fulness of knowledge, if not of love, certainly of life, in her work that we do not find in the work of any other living novelist."

4. ANON. Review. Spectator 77 (October 10): 483-85.

Sir George Tressady is "on the whole. . .less matured, less completely worked into an imaginative whole, and less fascinating than any of Mrs. Humphry Ward's other books."

5. ANON. "Sir George Tressady. Literary World (Boston) 27 (October 31): 359-60.

Sir George is "chiefly interesting" insofar as he is under Marcella's influence; she is "a stately, noble figure, full of impassioned fire and faith." The novel is "a distinct advance over all of Mrs. Humphry Ward's previous work."

6. ANON. "The Book of the Month." Review of Reviews (London) 14 (October): 362-63.

Attempts to demonstrate that "the interest of Sir George Tressady lies in the fact that Mrs. Humphry Ward has attempted, somewhat rashly perhaps, considering her equipment, to discuss. . . how married life is to be saved from failure under the altered circumstances of the new time."

7. ANON. "Our Booking-Office." Punch 111 (October 17): 190.

In Sir George Tressady, Mrs. Ward "dealt in masterful manner with a difficult task." Real people that some characters in the novel were modelled upon are identified.

8. ANON. "Reviews." The Saturday Review 82 (October 10): 397.

States that Mrs. Ward "has neither George Eliot's humour nor her breadth of view" and notes Mrs. Ward's ability to "record faithfully, the details that make up character." Sir George Tressady is "far below the level of much of her previous work."

9. ANON. "Sir George Tressady." The Critic 29 (October 17): 229-30.

Sir George Tressady is "the high-water mark of Mrs. Humphry Ward's literary achievement." It is "the new masterpiece. . . fine and serious work." Mrs. Ward's skills of characterization are admirable; "Marcella Maxwell is Mrs. Ward's loveliest creation."

10. ANON. "Three Significant Novels." Outlook 54 (November 7): 624.

Judges Sir George Tressady to be "a story of high ethical quality."

11. ANON. "Novel Notes." Bookman (London) 11 (November): 49.

The characterizations in Sir George Tressady are "subtler and more living" than the ones in Mrs. Ward's other work. The novel represents the "presentation of the self-conscious earnestness of the time."

12. ANON. "The Real Robert Elsmere." American Monthly Review of Reviews 14 (November): 623.

Notes that "Mr. F. Reginald Statham. . . says that Robert Elsmere was James Cranbrook, and that James Cranbrook was the real Robert Elsmere." This claim is doubtful--Statham "admits that Mrs. Humphry Ward in her

book wrote the history of a man whom she had never seen, of whom probably she had never heard, more than twenty years after his death."

13. ANON. "Fiction." The Academy 50 (November 21): 23.

Praises the characterizations in Sir George Tressady, but has the "least belief" in Marcella, a central character, and finds some minor characters "unconvincing." In Tressady, Mrs. Ward "steadily hold[s] her own among the most important of English novelists."

14. ANON. "Sir George Tressady." Atlantic Monthly 78 (December): 841-43.

Mrs. Ward is "not a novelist by nature and scarcely one by grace." In reading Sir George Tressady, "the reader who looks at books as works of art turns back upon this highly intellectual and rational performance. . .with a puzzled sense of having been almost deceived" but realizes that "he has been at a most interesting and ingenious show."

15. COOPER, JOHN A. "Mrs. Ward's New Novel." The Canadian Magazine 8 (December): 179-81.

A strength of Sir George Tressady is that its "purpose" is "less prominent" than in Mrs. Ward's previous

novels. The novel is "an admirable pen-picture of the social life of the England of to-day."

16. MABIE, HAMILTON W. "Some Estimates of the Year's Literary Output." American Monthly Review of Reviews 14 (December): 742.

Mrs. Ward "is not. . . a born story-teller; she is rather a trained writer of great natural gifts of insight and feeling, of rich and genuine culture, who uses fiction because she is driven to it by her passionate interest in human life under the pressure of contemporary social conditions."

17. PAYNE, WILLIAM MORTON. "Recent Fiction." Dial 21 (November 16): 285-86.

In Sir George Tressady, "the tragedy of the final chapter [is]. . . rather wanton" because "the whole tenor of the novel is far from tragic." Mrs. Ward's "firm grasp of recent English political life" and her literary craftsmanship are praiseworthy. Tressady "betrays a rich human experience, an analytical mind, and a generous heart." Although it lacks "the freshness of appeal" of Elsmere, it is a "strong, sane, and carefully balanced picture of life."

18. STATHAM, F. REGINALD. "The Real Robert Elsmere." The National and English Review 28 (October): 252-61.

Outlines similarities between the clerical life of Robert Elsmere and the clerical life of James Cranbrook, a real Congregational minister.

19. TRAILL, H. D. "Sir George Tressady and the Political Novel." Fortnightly Review 66, ns 60, (November): 703-14.

Contents that "the first and most potent cause of Mrs. Ward's comparative failure as a political novelist is to be found in her lack of humour." Tressady also fails because Mrs. Ward lacks the "power of self-detachment" that will enable her to view her characters from the outside.

20. _____. "Sir George Tressady and the Political Novel." Living Age 211 (December 5): 647-56.
Reprint of 1896.19.

21. WARNER, CHARLES DUDLEY, ed. "Mrs. Humphry Ward." In The World's Best Literature, pp. 15641-15664. New York: Knickerbocker Press.

Mrs. Ward "belongs by taste, sympathy, and birthright of power" to the "literary genealogy" of such authors as "Thackeray, Dickens, George Meredith, Hardy, and George

Eliot." Her greatness is hinted at in Miss Bretherton. Elsmere is "a vital story full of human nature," and in David Grieve "the human elements are broader." Marcella is "a truthful and noble study of woman nature," while Bessie Costrell is "the most relentlessly realistic of all" her works. In Sir George Tressady, "Mrs. Ward has done nothing more complete and satisfying to the aesthetic and moral senses." She "has not forgotten that the heart counts for more than the head."

22. WOODS, KATHARINE P. "Mrs. Ward and 'The New Woman.'" Bookman (New York) 4 (November): 245-47.

In Sir George Tressady "the picture of this strange, complex, confused time of ours is very accurately drawn," and "the author's purpose of helping at least some of us to understand it and ourselves before it passes away is completely attained."

1897

1. ANON. "Mrs. Humphry Ward's New Book." The New-Church Review 4 (January): 158-60.

Sir George Tressady is "an irreligious book" although it "is not an immoral one."

2. ANON. "Sir George Tressady and Other Fiction." Nation 64 (January 28): 69-70.

Sir George Tressady is "one of those depressing failures which suggest even to optimism that English literature is taking a long rest on its laurels."

3. ANON. "The Edinburgh Review." Review of Reviews (London) 15 (February): 165.

A report on litigation against Smith, Elder and Co. for their review of Sir George Tressady in the Edinburgh Review. Eighteen of the pages of the review are alleged to be "abridgment and extract" from the novel.

4. ANON. Note. The Critic 30 (March 6): 166.

Notes that "Mrs. Humphry Ward has been lecturing in Glasgow on Peasant Life in the Modern Novel--going over the works of Russian, Norwegian, German, Italian, Swiss, and Spanish idyllism."

5. ANON. Note. The Critic 30 (May 1): 309.

Notes that Mrs. Ward "delivered a pleasing address" at Edmonton, during a memorial for Keats and Lamb.

6. ANON. "Mrs. Humphry Ward on Free Libraries." The Critic 30 (May 29): 376-77.

At Edmonton, Mrs. Ward "recently laid the foundation-stone of a free public library." Her dedicatory speech is reproduced in its entirety.

7. ANON. Note. The Critic 30 (May 29): 380.

Remarks that one "J. M. B. of Baltimore" was curious about a quotation from Sir George Tressady. Mrs. Ward informed him that the line "We glance, and nod, and bustle by" is from "A Southern Knight" by Matthew Arnold.

8. ANON. Note. The Critic 30 (June 12): 416.

Corrects an error in 1897.7. Notes that Arnold's poem is "Southern Night" rather than "A Southern Knight."

9. ABBOTT, EVELYN and LEWIS CAMPBELL, eds. The Life and Letters of Benjamin Jowett. 2 vols. New York: E, P, Dutton and Co.; London: John Murray, 2:340-41, 444-45, 454-55.

Contains three letters written from Jowett to Mrs. Ward.

10. CHURCH, RICHARD WILLIAM. "The Author of Robert Elsmere on a New Reformation." In Occasional Papers, 2 vols. London and New York: The Macmillan Company, 2:180-89.

Critiques Mrs. Ward's theology as espoused in Robert Elsmere and "The New Reformation," concluding that "a Christianity which tells us to think of Christ doing good, but to forget and put out of sight Christ risen from the dead, is not true to life."

11. ELLIOT, A. R. D. "Sir George Tressady." Edinburgh Review 185 (January): 84-109.

Sir George Tressady, "unlike a very large number of modern novels, interests one in subjects and in people worthy of interest." Mrs. Ward attempts to give a "complete picture of the varied life of the day," but she demonstrates a habit of "subjecting her characters to careful analysis and elaborate dissection." Sir George Tressady is "a great book."

12. GLADSTONE, WILLIAM E. Later Gleanings: A New Series of Past Years, pp. 77-117. New York: Charles Scribner's Sons.

Reprint of 1888.33.

13. MURRAY, DAVID CHRISTIE. "Chapter 10." In My Contemporaries in Fiction, pp. 128-32. London: Chatto & Windus.

Classifies Mrs. Ward among a group of novelists called "the problem seekers." She gives "more importance" to her problems "than actually belongs to them." However, "she thinks with sanity and clearness, she discerns character, she can create and tell a story, her style is excellently succinct and full." Robert Elsmere is "a very beautiful piece of work," but "to the adult intelligence she seems a day behind the fair." In Elsmere, "fiction and controversy do not work well together. . .the answer to a problem so posed is worthless except as the expression of an individual opinion."

14. T. "Mrs. Humphry Ward: A Character Sketch." Bookman (London) 13 (October): 7-11.

A literary and biographical sketch.

15. TOOLEY, SARAH A. "Mrs. Humphry Ward." Woman at Home (December): 206.

Includes Mrs. Ward in an account of some twenty-three popular women novelists, revealing such information as marital status, date of birth and place, current residence, and educational status.

16. TRAILL, H. D. "Sir George Tressady and the Political Novel." In The New Fiction, pp. 35-51. London: Hurst and Blackett, Limited.

Reprint of 1896.19.

1898

1. ANON. "Some Women Novelists of the Day." American Monthly Review of Reviews 17 (January): 99.

Summary of 1897.15.

2. ANON. "Literature." The Athenaeum 1 (June 11): 751-52.

Helbeck does not signal "any falling-off in Mrs. Humphry Ward's characteristic excellences." When "judged by severer standards, her work never is, and never can be, wholly satisfying, because it is founded upon false principles and methods."

3. ANON. "Mrs. Humphry Ward's New Novel." Independent 50 (June 23): 826.

Helbeck is Mrs. Ward's "best piece of literary workmanship; but as a story it lacks the dramatic influence of Robert Elsmere and the strength of human characterization shown in David Grieve."

4. ANON. "The Newest Fiction." The Academy 53 (June 11): 625.

Helbeck "has a charming heroine." It is a "good, sincere story."

5. ANON. "Mrs. Ward's New Novel." Spectator 80 (June 11): 826-27.

In reading Helbeck, persons will feel "that they have been profoundly interested and deeply touched." The plot element is "conventional", but the lack of "padding" in the novel is commendable. Mrs. Ward produces "a catholic atmosphere without caricature or distortion."

6. ANON. "Fiction." Literature 2 (June 18): 702-03.

Helbeck "is a tragedy with. . .all the inevitableness of tragedy." The lack of "humour" in Helbeck and Laura results in "a sense of exaggeration" in the conclusion of the novel.

7. ANON. [An Old Catholic]. Letter. Spectator 80 (June 18): 858.

Mrs. Ward shows "amazing ignorance. . .of details familiar to every Catholic, and easily to be verified by the most unlearned Protestant."

8. ANON. "Mrs. Ward's Latest Book." Catholic World 67 (June 23): 558-60.

Commends Mrs. Ward's "almost flawless" representation of Catholicism in Helbeck; her depiction is done with "astonishing truthfulness for one who has not for a single instant grasped or realized the essence of the faith; for one who has never believed." The novel is "a sad story, vibrant with the tragedies of life and love and death," although "the plot is nothing."

9. ANON. "Reviews." The Tablet, June 25, pp. 1005-07.

Helbeck is a "fine novel" in which "interest is sustained to the last."

10. ANON. [A Catholic Priest]. Letter. Spectator 80 (June 25): 907.

Confirms Mrs. Ward's accuracy in her depiction of details of the behavior of Father Bowles in Helbeck.

11. ANON. "Recent Fiction." The Canadian Magazine 11 (July): 267.

The story of Alan Helbeck and Laura Fountain "is a wonderful one, powerfully told."

12. ANON. "Our Booking-Office." Punch 115 (July 16):

17.

There is a "striking resemblance" between Mr. Haredale in Dickens' Barnaby Rudge and Alan Helbeck in Helbeck. Helbeck is dubbed "Heavenbeck of the Painted Window" and Laura Fountain is "Ophelia-Laura."

13. ANON. "Helbeck of Bannisdale." The Critic 33 (July): 88-90.

The novel "falls short because the problem submerges the individual, not indeed because the individual is not vividly conceived and strongly and tenderly drawn, but because the problem, involving as it does the past of the race and the future, the long course of history and more of prophecy than has yet been uttered, is more exciting, more appealing than any single life or lives can be." But "as a stimulant to thought. . .it is the strongest book she has ever written." In the novel, however, there is "more than one sign of haste in its preparation."

14. ANON. "Helbeck of Bannisdale." Literary World (Boston) 29 (July 23): 227.

The novel "is solemn, sad, and impressive." Laura Fountain is "ingeniously conceived, portrayed with originality and skill." However, Mrs. Ward made Catholicism too attractive and thus "failed in her

object." Helbeck is thus "a book which the Propaganda might well assist in circulating."

15. ANON. "Recent Fiction." Nation 76 (July 21): 53-54.

Mrs. Ward was perhaps less than successful in delineating Helbeck: "As a picture of a single Catholic drawn from the outside there are, in the book, many imperfect observations and deductions." Laura Fountain, on the other hand, is sketched "with a sympathy and thoroughness which give life and some charm to a novel otherwise cold and insignificant." The only "commensurate success" in the novel is Mrs. Ward's "descriptions of scenery."

16. ANON. "The Books of the Month." Review of Reviews (London) 18 (July): 84-89.

Helbeck is a novel which deals with "the supremacy of conscience or moral sense in the person of a heroine."

17. ANON. "Mrs. Ward's New Novel." The Outlook (New York) 59 (July 23): 735.

Helbeck is "a story of great power and of deep human interest." Mrs. Ward has insight into Catholicism, and also "intellectual keenness, sympathetic divination of

character, and power of sustained observation in which she is without a rival among the women novelists of the day."

18. ANON. "Library Table." Current Literature 25
(August): 119.

In Helbeck, "almost the entire interest of the book as a problem novel lies in another attempt at counterbalancing the pros and cons of Catholicism and agnosticism against one another."

19. ANON. "Helbeck of Bannisdale." Chautauguan 27
(August): 573.

In the novel, "the author has again demonstrated her power as a literary artist and her skill in character sketching and descriptive writing, but there is yet lacking in her art that subtle heart-touching quality which is found in the works of some less painstaking writers."

20. ANON. Sketch. Bookman (New York) 7 (August): 460-61.

A biographical sketch of Mrs. Ward describing her as "a pleasant and bright conversationalist. There is nothing of the blue stocking or of the recluse about Mrs. Ward; she is a woman upon whom learning sits naturally and gracefully. In appearance she is tall and distinguished

looking, with dark, wavy hair simply arranged, brown eyes and full red lips. She has a very sweet smile, and a clear and melodious voice."

21. ANON. "Helbeck of Bannisdale." Church Quarterly Review 46 (October): 135-50.

Praises the characterizations and descriptions in the novel and finds that "the interest of the book never flags."

22. ANON. "Mrs. Humphry Ward's New Novel." The Overland Monthly 32 (October): 389.

Helbeck "culminates in a tragedy which seems as purposeless as unexpected."

23. ANON. "Recent Fiction." The Saturday Review 86 (October 15): 511-12.

Praises Mrs. Ward's "understanding" portraits of Helbeck and Laura Fountain. However, Helbeck is "far removed from a masterpiece." The novel suffers not only from "unnecessary lengthiness" but also the fact that what the "characters do and. . .say are scarcely poignant." Helbeck "will not stand on its merits as a tragic story of hopeless love."

24. ANON. "A Year's Best Books." The Outlook (New York) 60 (December 3): 811.

Helbeck appears on a list of ten books judged by readers to be "the most important" of the year.

25. ANON. "A Year's Best Books." The Outlook (New York) 60 (December 3): 821-23.

Commends Mrs. Ward's previous work and asserts that in Helbeck "she has drawn a charming picture of the Lake region" and has produced a tragedy "wrought out with a great deal of psychological insight, and at times with a great deal of dramatic skill." However, it is doubtful whether the novel will survive as great literature because "the dramatic force of the novelist does not seem to have been equal to the complete amalgamation of the materials with which she was dealing."

26. ANON. "Reviews." The Academy and Literature 53 (June 25): 681-82.

Maintains that "Helbeck of Bannisdale is an analysis of an extremely difficult and interesting problem by one who has a genius for such inquiries, and who is able to clothe her intellectual abstractions with the bodies of living men and women."

27. ARNOLD, A. "Some Questions Suggested by Helbeck of Bannisdale." Westminster Review 150 (November 7): 493-97.

Helbeck is "above her [Mrs. Ward's] two previous novels."

28. BURTON, RICHARD. "Mrs. Ward's Tragedy of Conscience." The Book Buyer 17 (August): 56-57.

Praises Helbeck, concluding that it "answers the prime requisite in fiction" by giving the public "enthraling reading" and presenting "a genuinely dramatic situation in a skilful way."

29. CLARKE, R. F. "A Catholic's View of Helbeck of Bannisdale." Nineteenth Century 44 (September): 455-67.

Commends the "wonderful literary skill" and the "vivid and life-like pictures of English life" in Helbeck of Bannisdale, but finds the novel to be an "absurd travesty of all things Catholic" and "nothing more than a gross burlesque." The hero is represented as "selfish, proud, ill-tempered, self-willed, hypocritical, and priggish, and we are given to understand that all the morbid elements in his nature are the influence of his religion." The novel "is from beginning to end a libel on all things Catholic."

30. _____. Living Age 219 (October 15): 137-47.
Reprint of 1898.29.

31. DE WYZEWA, T. "Un roman agnostique: Helbeck of Bannisdale de Mrs. Humphry Ward." Revue des Deux Mondes 149 (October 15): 898-920.

Helbeck of Bannisdale is "the story of a young woman who lets herself be seduced by Westmoreland, a beautiful and melancholy region. From beginning to end, Mrs. Ward shows us the ever increasing effect that the environment has on her."

32. MILBURN, J. B. Letter. Spectator 80 (June 25): 906-07.

Cites Husenbeth's Life of Bishop Milner in defense of Mrs. Ward against the letter written in 1898.7, which criticized her presentation of details of the Catholic faith.

33. MIVART, ST. GEORGE. "Another Catholic's View of Helbeck of Bannisdale." Nineteenth Century 44 (October): 641-55.

Believes Helbeck to be "the most attractive" of Mrs. Ward's novels and insists that Mrs. Ward was not being vehemently anti-Catholic in the novel. She depicted Catholicism with "carefulness and fidelity."

34. _____. Living Age 219 (November 19):
469-81.

Reprint of 1898.33.

35. O'GORMAN, RICHARD A. "Helbeck of Bannisdale: An
Impression." The Irish Ecclesiastical Record 4
(September): 193-205.

Helbeck is Mrs. Ward's "very best" novel "under
certain aspects." Her representation of Catholicism is
"in the main correct and even sympathetic."

36. PAYNE, W. M. "Recent Fiction." Dial 25 (July 1):
20-21.

Helbeck "harks back to Mrs. Ward's Robert Elsmere
period" in its dealing with religious issues. Even though
Helbeck "commands our admiration. . .it is fortunate there
are few fanatics of Helbeck's sort, and few women with
Laura's unbalanced nature." Mrs. Ward showed "fairness"
in the treatment "of a controversial matter." Helbeck is
a novel that "overshadows all but the very best of
contemporary fiction."

37. RICKABY, JOSEPH. "Helbeck of Bannisdale." The Month
92 (July): 1-6.

"The setting of the story is very good."

38. S., C. K. "Notes on New Books." Illustrated London News 112 (June 25): 936.

Commends Mrs. Ward's "fairness" in the treatment of Catholicism in Helbeck, but claims she is lacking "entire accuracy of detail" and that "the atmosphere of morbid Romanism which Mrs. Ward describes is by no means normal."

39. T. "Mrs. Humphry Ward: A Character Sketch." Book Reviews 5 (January): 199-203.

A biographical and literary sketch.

40. T., W. P. "Mrs. Ward's Latest Novel." Sewanee Review 6 (October): 503-05.

Finds Helbeck "prolix and undramatic." Mrs. Ward is "a writer of great power," but she is perhaps "a student of mental phases rather than a story teller."

41. W. "Mrs. Humphry Ward's New Novel." Bookman (London) 14 (July): 102.

Helbeck is a "failure" because Mrs. Ward "failed to understand the inner meaning, the extraordinary fascination of the Roman Catholic religion."

42. WATERS, CHARLES T. "Helbeck of Bannisdale and Its Critics." The Irish Monthly 26 (December): 637-46.

Argues that Mrs. Ward, in depicting Catholicism in Helbeck, did not apprehend "the universality of the Church's mission to mankind," but "there is in Helbeck of Bannisdale much that a Catholic can read with unqualified satisfaction."

43. WOODS, KATHARINE P. "A Love Story by Mrs. Humphry Ward." Bookman (New York) 7 (August): 511-13.

Approves of the way in which, in Helbeck, "circumstances are wholly and entirely the result of the working out of character," and praises the "simplicity, spontaneity and directness" of the story, along with "its marvellous technical accuracy of detail." The novel is "Mrs. Ward's Meisterwerke; a book to silence cavillers, and to admit the author into the highest ranks of novelists."

44. ZANGWILL, ISRAEL. "In the World of Art and Letters." Cosmopolitan 25 (September): 593-95.

Mrs. Ward "uses religion in the right and only way in which a novelist may use it" in Helbeck, but even so, "one feels rather the essayist than the born novelist." She can describe vividly, sketch character, and formulate

plot, but she lacks humor, "without which one may be a great anything, save only a great novelist."

45. _____. Living Age 218 (September 10):
760-61.

Reprint of 1898.44.

1899

1. ANON. "Some Novels of the Year." Atlantic Monthly 83
(January): 127-30.

Concludes that Helbeck places Mrs. Ward "definitively with Tolstoy and Maeterlinck, Vogüé, and Huysmans, and all the rest of the rather strangely assorted company who go to swell the denomination of the New Mystics." Her characterizations, her depictions of scenery, and the "quiet note of personal confidence" which pervades the novel are commendable.

2. ANON. "Book Notes." Political Science Quarterly 14
(September): 558.

Mrs. Ward's New Forms of Christian Education is written "with the ethical enthusiasm which is characteristic of Mrs. Ward's writings generally."

3. ANON. "Mrs. Humphry Ward's Confession of Faith."
American Monthly Review of Reviews 20 (November): 607-
 08.

Recounts, in Mrs. Ward's own words, her "version of the Christian faith."

4. ABBOTT, EVELYN, and LEWIS CAMPBELL, eds.
 "Miscellaneous." In Letters of Benjamin Jowett, pp. 230-
 31. London: John Murray.

Jowett, in a letter to Mrs. Ward, speaks warmly of David Grieve as "better than Robert Elsmere, and better I think than any novel since George Eliot." He praises the novel as "an extraordinarily pathetic and interesting tale about middle-class life," and he commends Mrs. Ward's powers of description and characterization. He tells her that she "may have a great future as a novelist. . .by always improving and thinking how you may picture the mind of the time."

5. BASCOM, JOHN. "Faith and Fantasy." Dial 26 (March 16): 198-99.

Mrs. Ward's "New Forms of Christian Education" is "more pervaded by the sense of loss than by that of gain."

6. BRIDGES, J. H. "A Church Without a Creed." The Positivist Review 7 (November 1): 192-95.

Criticizes Mrs. Ward's theology, which "bears the look of a misleading and mischievous jugglery."

7. CROSS, WILBUR L. "Chapter 8." In The Development of the English Novel, pp. 268-70. New York, London: The Macmillan Co.

Maintains that Mrs. Ward, like George Eliot, "feels the weight of chance desires and seeks refuge in the voice of duty" in her fiction. Everything Mrs. Ward writes "is wrought at a high emotional pitch, where there is no temptation to laugh or even smile at absurdities."

8. SICHEL, W. "Romanism in Fiction." Fortnightly Review 71, ns 65, (April): 618-21.

Holds that Helbeck is Mrs. Ward's "most noteworthy performance" and is "attempted with sincerity, with intensity, and with power."

9. WILSON, S. LAW. "The Theology of Mrs. Humphry Ward: Robert Elsmere." In The Theology of Modern Literature, pp. 345-78. Edinburgh: T & T Clark.

Recalls that "the appearance of Robert Elsmere was a literary event of no ordinary interest and suggestiveness." Notes several "transparent defects" in

the novel: the "manifest unfairness" to orthodoxy; the "tone of supercilious contempt. . .towards the orthodox Christian believer" in the novel; and notes "the belated character of the scholarship which the writer has pressed into her service."

1900

1. ANON. "The 'New Christianity' and the Agnostics." Literary Digest 20 (March 24): 368-69.

Notes "an impassioned appeal" that Mrs. Ward made in the Nineteenth Century, expressing her wish that dissenters be allowed to stay within the Church of England "without having to subscribe to a formal creed."

2. ANON. "The Secret of Woman's Success in Fiction." Literary Digest 20 (May 12): 571-72.

Reiterates Mrs. Ward's ideas about women and fiction in general which she expresses in her "Introduction" to the Haworth edition of Charlotte Brontë's works.

3. ANON. "New Novels." Athenaeum 2 (November 3): 573-74.

Approves of Mrs. Ward's characterizations and her handling of dialogue and asserts that Eleanor has "more of

the fibre of true humanity about it, and less of the atmosphere of controversy and vexed questionings" than Mrs. Ward's other fiction.

4. ANON. "New Novels." The Academy 59 (November 3): supp. 409.

Praises Eleanor for the "correspondence of the characters with the world-movement of hidden spiritual things, the progress of the individual through self-renunciation towards the best."

5. ANON. "A Notable Story by Mrs. Humphry Ward." Harper's Weekly 44 (November 10): 1060.

Approves of Mrs. Ward's depiction of Lucy Foster in Eleanor; she is "unquestionably a New England woman, and unquestionably a lady." Eleanor is an example of "the perfecting of character." Manisty, on the other hand, is "a pig, but an educated pig, and perhaps not more of a pig than most other men." In Eleanor, Mrs. Ward does not seem to "attach as much importance to. . .[theological] opinions, or to opinion in general, as she once did."

6. ANON. Note. Dial 29 (December 1): 426.

A notice of the publication of the illustrated edition of Eleanor. The novel "is more the result of a

purely artistic aim than anything Mrs. Ward has yet given us."

7. ANON. "Mrs. Ward's New Novel." Independent 52
(November 29): 2869-70.

The "large and calm artistic reserve," which is characteristic of Mrs. Ward's other novels, is "almost wholly absent in Eleanor." The novel contains "charming descriptive passages." Eleanor is "a strong and moving story, exciting in its style, and brimful of cleverly imagined and effective incidents all tending to reinforce Mrs. Ward's main artistic stroke, which groups and contrasts three strikingly different characters caught in the burning grip of an overmastering passion."

8. ANON. "Eleanor, and Other Fiction." Nation 71
(December 27): 514.

Eleanor is "a triumph of study in novel-making, of skill perfected by care and patience." One weakness of the novel is the fact that Mrs. Ward "flaunts. . .through two long volumes. . .the torn sensibilities" of the heroine. Manisty "never fills the stage so completely as Mrs. Ward says he does," but Eleanor is handled "with sympathetic intuition and constructive imagination." Minor characters are well-drawn, the incidents of plot

"serve to test character as well as advance the action," and the descriptions are vivid.

9. ANON. "The Season's Books." The Outlook (New York) 66 (December 1): 810.

Mrs. Ward's "thoroughness and finish" are an artistic liability; those qualities "reveal themselves with the utmost distinctness" in Eleanor. Mrs. Ward imparts "a touch of aloofness. . . which is irritating and which constitutes a defect in her work as an artist."

10. BARRY, WILLIAM. "Mrs. Humphry Ward's Eleanor." Bookman (London) 19 (December): 83.

"As an argument in religion. . . Eleanor is slight. As a story of passion, it is pretty, not exactly powerful. As landscape it is best."

11. COOPER, F. T. "Mrs. Humphry Ward's Eleanor." Bookman (New York) 12 (December): 345-47.

"One may cordially recognise her many excellent qualities, her rare gift for depicting the gropings of a troubled soul, the hidden spiritual conflicts between heart and conscience; but all this does not alter the fact that, on the whole, she is rather depressing." But, in Eleanor, "the sunshine, the blue sky, the universal joie de vivre of Southern Italy has all, somehow, got into her

[Mrs. Ward's] blood and diffused an unwonted warmth and colour over her pages."

12. PAYNE, W. M. "Recent Fiction." Dial 29 (December 16): 496.

Eleanor achieves "a high place among our latest works of fiction, although in some respects it falls short of displaying the artistic power of David Grieve and Robert Elsmere." Mrs. Ward demonstrates skill in characterization, and a knowledge of Italian history and culture, but her later work shows "a decline of creative power. . .not unlike that exhibited in the transition from Adam Bede to Daniel Deronda."

1901

1. ANON. "Fiction, New and Old." Atlantic Monthly 87 (January): 127-32.

As a novelist Mrs. Ward "began by being resolutely and even aggressively the moralist." Helbeck has "a theme, and not a thesis." Eleanor is "the finest thing that Mrs. Ward has done."

2. ANON. "Eleanor." Literary World (Boston) 32
(January 1): 6.

Praises Mrs. Ward's characterizations and her descriptions of the scenery in Italy.

3. ANON. "Talk About New Books." Catholic World 72
(January): 534-37.

Approves of Mrs. Ward's "vivid description," the "strongly dramatic touches," and "passages full of pathos" in Eleanor. Mrs. Ward "misrepresents [Catholicism] only because she misunderstands." Of the characters in the novel, only Manisty and Eleanor are "well-conceived" and "a success" respectively.

4. ANON. "Editor's Easy Chair." Harper's Monthly Magazine 102 (February): 481-82.

Commends Mrs. Ward's treatment of the American woman with "entire seriousness" in Eleanor, which is "the highest tribute yet paid by outland literature to American girlhood." It is an "admirable novel."

5. ANON. Note. The Critic 38 (March): 210-11.

Mrs. Ward is "gratified by the way her latest novel, Eleanor, has been received in America." Page 211 is a reproduction of a page of manuscript from Eleanor.

6. ANON. "Mrs. Humphry Ward and Her Books." The Critic 39 (December): 558-59.

A literary biography of Mrs. Ward.

7. CLARK, KEITH. "Eleanor and Romola." The Book Buyer 22 (July): 453-54.

Notes a number of similarities between Romola and Eleanor.

8. CURTIS, ADELA. "The Novels of Mrs. Humphry Ward." Kensington Magazine 1 (May): 82-87.

Argues that "it is to be regretted that the immediate influence of her books is more likely to confirm them [her readers] in their crudities of fermenting intelligence than to teach them, by attractive example and humorous illustration, either the rules of the highest art or the principles of conduct."

9. _____. "The Novels of Mrs. Humphry Ward." Kensington Magazine 1 (June): 140-44.

"To sum up the resultant impressions of Mrs. H. Ward's eight novels, keeping well in mind that all her work is more fairly estimated as skilled labour than artistic inspiration, the most draconic of judges could find no worse faults in them than want of proportion, taste, and vitality."

10. _____. "The Novels of Mrs. Humphry Ward."
Kensington Magazine 1 (July): 164-67.

The value of Mrs. Ward's novels "will probably rest upon the photographic fidelity with which they have reflected the groping temper of this age."

11. E[DWARDS], G. C. "Eleanor." Sewanee Review 9 (January): 98-100.

Praises Mrs. Ward's description of scenes in Italy and notes her "sympathy to the cause of Italian Nationalism" but warns that the reader is likely to "have one's nerves rather than one's sympathies wrought upon."

12. G., J. L. "Recent Novels Reviewed by Various Hands." The Critic 38 (February): 162.

Eleanor is a "painful" but "not morbid" story. Mrs. Ward "can use ink more effectively than other writers use blood. Her pen is mightier than their swords."

13. HOWELLS, WILLIAM DEAN. "Mrs. Humphry Ward's Heroines." In Heroines of Fiction, 2 vols. New York and London: Harper & Brothers Publishers, 2:260-74.

Mrs. Ward's work exhibits "a general difference from the best American fiction." That is, English fiction is characterized by "breadth" while American fiction possesses "depth." Societal conditions in both countries

presumably account for this phenomenon. Americans are "far more easily detachable from our native background, and blend far more readily with the alien atmosphere, than the English." Analyzes the characters Marcella Maxwell and Eleanor Burgoyne.

14. HULBERT, E. J. "Mrs. Ward's 'Melancholy Literary Man.'" The Book Buyer 21 (January): 581-83.

With Eleanor, Mrs. Ward "has written another novel which will add to a reputation already very high" but "as a hero. . .[Manisty] is not convincing."

15. HUXLEY, LEONARD. Letter. In Life and Letters of Thomas Henry Huxley. 2 vols. New York: D. Appleton and Company, 2:206.

In a letter to Mrs. Ward, dated March 15, 1888, Huxley thanks her for the copy of Robert Elsmere which she sent to him. He admires her style and thinks her "picture of one of the deeper aspects of our troubled time admirable." He remarks upon his "sympathy" for the squire and pronounces Catherine "the gem of the book."

16. MCGILL, ANNE BLANCHE. Sketch. The Book Buyer 22 (July): 464-66.

A biographical and literary sketch of Mrs. Ward.

17. O'GORMAN, RICHARD A. "A Novel of Modern Italy." The Irish Ecclesiastical Record 10 (August): 140-60.

Mrs. Ward belongs on "an upward plane from the great majority of her contemporaries." Eleanor is a work which "will probably rank among the best of Mrs. Ward's novels." Her descriptive powers and characterizations are admirable, but the "want of a sense of humour" in her novels is deplorable.

18. PATER, WALTER. "Robert Elsmere." In Essays from the Guardian, pp. 55-70. New York and London: The Macmillan Company.

Reprint of 1888.39.

19. PAYNE, W. M. "Glimpses of New Books." Current Literature 30 (February): 228-29.

Reprint of 1900.12.

20. T., J. D. "Mrs. Humphry Ward's Eleanor." Primitive Methodist Quarterly Review 23 (April): 212-29.

The "total impression" of Eleanor is that "of a great achievement, of something in art strong and enduring." Mrs. Ward's characterizations, especially those of Lucy Foster and Eleanor, are noteworthy.

21. WHITE, GREENOUGH. "Mrs. Ward's Masterpiece." The Conservative Review 5 (March): 5-10.

"The years of her [Mrs. Ward's] production between Miss Bretherton and Helbeck of Bannisdale will probably come to be regarded as a Babylonish captivity of her genius to attempted solutions of problems of thought and duty." Eleanor, her latest work, "belongs to the class of international novels."

1902

1. ANON. "The Perfect Mirror of a Modern Mind." Harper's Weekly 46 (April 26): 536-37.

Mrs. Ward's novels are "perfect. . . mirror[s] of the modern mind." Robert Elsmere, for example, is "the type of a generation universally touched with doubt." Lady Rose's Daughter is "lightened. . . with the fresh flame of an awakened imagination." Includes a full page photograph of Mrs. Ward.

2. ANON. "Drama." The Athenaeum 2 (November 8): 627.

Mrs. Ward's stage adaptation of Eleanor demonstrates that she lacks "dramatic aptitude."

3. ANON. "New Plays by J. M. Barrie and Mrs. Humphry Ward." Literary Digest 25 (November 29): 705.

The dramatization of Eleanor "lacks the essentials of stage-craft."

4. MAX. "Mrs. Humphry Ward's Play." The Saturday Review 94 (November 8): 580-81.

"Even were she a born dramatist, Mrs. Ward could hardly have made Eleanor effective on the stage."

5. MAGNUS, LAURIE. "Mrs. Humphry Ward." Eclectic Magazine 138: 305-09.

Mrs. Ward's novels reflect her "real and earnest" interest in life and reform as opposed to "the vaporings of Miss Corelli and Mr. Caine, or Mr. Kipling's verse about our 'jolly good lesson,' which reflect with such pathetic fidelity the meagre substance of modern reform."

6. _____. "Mrs. Humphry Ward." Living Age 14 (January 11): 103-07.

Mrs. Ward perhaps "is inclined to abstract and idealize too much" in her fiction, and this passion for ideas and pressing social questions perhaps makes her characters appear "superhuman in the intensity of their emotions." Her artistry and vision are commendable and the novels are "psychological and introspective." It is

"by her minor characters that Mrs. Humphry Ward's novels will survive when their controversial interest is forgotten."

7. PATRICK, DAVID, ed. "Mrs. Humphry Ward." In Chambers's Cyclopaedia of English Literature. 3 vols. Philadelphia: J. B. Lippincott Co.; London & Edinburgh: W & R Chambers, Limited, 3:706.

A biographical and literary sketch of Mrs. Ward presents brief analyses of some of her novels. Robert Elsmere is "marred by diffuseness, didactic persistency of purpose, and a fatal want of. . .the power to make her puppets live rather than preach." David Grieve had all Robert Elsmere's "faults and fewer merits." Marcella and Sir George Tressady contain "much that is truly felt and movingly represented, yet [are] too didactic withal."

8. SEAMAN, OWEN. "Mrs. Humphry Ward." In Borrowed Plumes, pp. 115-25. Westminster: Archibald Constable & Co. Ltd.

Parodies Mrs. Ward's prose style.

9. WARNER, CHARLES DUDLEY, ed. "Mrs. Humphry Ward." In The World's Best Literature.

Reprint of 1896.21.

1903

1. ANON. "Lady Rose's Daughter." Independent 55 (March 19): 682-83.

The "chief attraction" of Lady Rose's Daughter "came from the society into which the book introduced us." Mrs. Ward, who drew upon a real life situation for the novel, "like Molière and many another illustrious brigand of letters. . .has taken her own where she found it."

2. ANON. "Lady Rose's Daughter." New York Times Literary Supplement, March 6, p. 72.

Flashes of brilliance, bright, witty dialogue and interesting characters redeem the novel from the ordinary. The "best part of the book is in the closing chapters" because of the absence of overt artifice.

3. ANON. "Notes on Novels." The Academy and Literature 64 (March 7): 226.

Lady Rose's Daughter is a "searching and sympathetic study of character, the theme being the purifying and ennobling power of love."

4. ANON. "Fiction." The Academy and Literature 64
(March 14): 249.

A review of Lady Rose's Daughter which concludes that "in no former book. . .has her touch been surer, or her insight into motive and character more searching and sympathetic."

5. ANON. "New Novels." The Athenaeum 1 (April 4):
430.

In Lady Rose's Daughter, Mrs. Ward "succeeds the best" with minor characters. She "fails to convince us" with the major characters.

6. ANON. "Books and Bookmen." Harper's Weekly 47
(April 4): 572.

Lady Rose's Daughter is "vivid and strikingly picturesque in situations. . .full of intense dramatic power." It is "her most mature and significant work."

7. ANON. Note. The Critic 42 (April): 300-01.

Announces publication of "three editions of Lady Rose's Daughter," and notes that "arrangements have been made for the dramatization of the novel." The "accusation of plagiarism" in the novel is "nonsense."

8. ANON. "Our Booking-Office." Punch 124 (March 18): 188.

Commends Mrs. Ward's skills of characterization and speaks approvingly of the absence of "set purpose" in Lady Rose's Daughter, which is Mrs. Ward's "best" novel.

9. ANON. "Transferred Letters." Literary World (Boston) 34 (March): 51-52.

Lady Rose's Daughter provides "such a delight as seldom comes to novel readers."

10. ANON. Review. The Lamp 25 (April): 244-46.

Notes the allegations of plagiarism made against Mrs. Ward upon publication of Lady Rose's Daughter.

11. ANON. "Mrs. Ward's Latest Story." Nation 76 (April 16): 317-18.

In Lady Rose's Daughter, "Mrs. Ward flies very high and fails to realize her conception." Julie, initially characterized as "a child of revolt and passion," is made to forsake "nature and probability" and to become allied to "a moral and mystic young man." Mrs. Ward used a real life incident as the basis for the novel; she did not go beyond "the limit of justifiable borrowing, but she has sailed pretty close."

12. ANON. "The Novels of Mrs. Humphry Ward." Literary Digest 26 (April 18): 576-77.

Based upon quotations drawn from 1903.26.

13. ANON. "Novels of Serious Import." American Monthly Review of Reviews 27 (May): 628.

In Lady Rose's Daughter, "Mrs. Ward has gained a plane of objectivity which she has hitherto failed to achieve."

14. ANON. "Lady Rose's Daughter." Living Age 237 (May 9): 445-46.

When Mrs. Ward draws upon actual persons and incidents, her "fiction gains immensely by it." However, "the reality almost equally suffers." Mrs. Ward "fails to convince us" of the "charm" of her heroine; she "succeeds the best" with minor characters. In addition, Mrs. Ward "does not know how to finish a book neatly." That is, at the close of the novel, she relies too heavily upon "physical ailments."

15. ANON. Note. The Critic 43 (September): 197.

Notes Mrs. Ward's work as "a practical philanthropist."

16. ANON. "Mrs. Humphry Ward's New Faith." American Monthly Review of Reviews 28 (December): 740-41.

Mrs. Ward submitted a review to the Hibbert Journal in which she emphasized her insistence upon "conscience in place of revelation" and the unfathomable nature of "the greatness of Christ."

17. ADCOCK, A. ST. JOHN. "Mrs. Humphry Ward." Bookman (London) 24 (September): 199-204.

Mrs. Ward "by some rare creative gift for which one can find no other name than genius, . . . has fashioned novels of high and permanent value." Mrs. Ward "occupies a unique eminence" in the gallery of living English women writers.

18. BAKER, ERNEST A. "Nineteenth Century: Present Day." In A Descriptive Guide to the Best Fiction, pp. 182-83. London: Swan Sonnenschein; New York: The Macmillan Company.

A summary and critique of Robert Elsmere, Marcella, David Grieve, Sir George Tressady, Bessie Costrell, Helbeck of Bannisdale, and Eleanor. Robert Elsmere, Marcella, Helbeck, and Eleanor are "masterpieces and peculiarly representative works."

19. BARRY, WILLIAM. "Mrs. Humphry Ward's 'Julie.'" Bookman (London) 24 (April): 19-20.

The first one hundred and fifty pages of Lady Rose's Daughter are "excellent comedy; chapter eighteen would have drawn praise from George Sand. . .the rest is a selection of passages from a commonplace book."

20. BEER, G. L. "Diana of the Crossways and Lady Rose's Daughter." The Critic 42 (June): 534-35.

People who criticized Mrs. Ward for using an actual occurrence as the basis for the novel "have been silenced by the general sanity of the literary community." There is "no plagiarism. . .in this similarity." There is a "remarkably close resemblance" between Mrs. Ward's and Meredith's novels, which is the result of "subconscious influence, for no rational person would attribute it to conscious imitation."

21. DALL, CAROLINE HEALEY. Of Lady Rose's Daughter. A Defense and an Analysis. Boston: Thomas Todd (privately printed). 24 pp.

Defends Mrs. Ward against critics who charge her with plagiarism in the novel. In considering the life of Mlle. de L'Espinasse, whose life is the presumed model for the life of Julie le Breton, the heroine of Lady Rose's Daughter, Dall concludes that "there is no comparison

between the interest and moral value of the two lives, nor in the artistic method by which they are recorded." The last fourteen pages comprise the "analysis" of Lady Rose's Daughter. Dall combines plot summary with character analysis, concluding that Lady Rose's Daughter is a "wonderful book."

22. FORD, MARY K. "Two Women Novelists." Bookman (New York) 17 (June): 350-52.

A comparative analysis of Mrs. Ward and Mary St. Leger Harrison (Lucas Malet). Both women "show much skill in the delineation of character," both "have a strong artistic sense," both "emphasize the development of character through suffering," and both are "interesting." Mrs. Ward's "social perceptions are slightly inferior to those of Mrs. Harrison." Mrs. Harrison shows in her fiction "a woman's fondness for pretty attire," while Mrs. Ward, who "does not often venture upon a description of clothes,. . . causes us to wonder if she has the traditional Englishwoman's lack of skill in dress."

23. HAMEL, F. "The Scenes of Mrs. Humphry Ward's Novels." Bookman (London) 24 (September): 204-08.

Analyzes the geographical settings for Mrs. Ward's novels.

24. _____. Bookman (New York) 18 (October): 144-51.
Reprint of 1903.23.

25. HARTER, E. W. "Some Old Love Letters." Bookman (New York) 17 (April): 193-95.

Detects a "striking resemblance. . .even in their minutest details between the fictitious story of Lady Rose's Daughter and the true story of the Comtesse d'Albion's daughter."

26. MABIE, HAMILTON W. "The Work of Mrs. Humphry Ward." North American Review 176 (April): 481-89.

Discusses Mrs. Ward's development as a novelist, in terms of her movement from overt didacticism to "ceasing to deal directly with ethical and social questions" in Lady Rose's Daughter, the novel that in many ways "marks Mrs. Ward's highest achievement." Mrs. Ward's strength as a novelist lies in her ability to delineate "complicated situations" and "highly sophisticated temperaments" while maintaining "that vital interest which is the heart and soul of fiction."

27. MORLEY, JOHN. "Points on Robert Elsmere." In The Life of William Ewart Gladstone. 3 vols. New York: The Macmillan Company, 3:356-60.

Mrs. Ward and Robert Elsmere are discussed in three letters from Gladstone to Lord Acton.

28. MOSS, MARY. "Mrs. Ward's Lady Rose's Daughter." Bookman (New York) 17 (May): 254-56.

Mrs. Ward's novels suffer from a variety of defects. In Lady Rose's Daughter, she has difficulty translating "modes of expression" of the eighteenth century "into conditions a hundred years later." Moreover, her "dignified restraint" becomes "something of a limitation in telling of reckless, ill-considered passion" so that the heroine "at the end of nearly five hundred pages, has become rather wearisome."

29. PAYNE, WILLIAM MORTON. "Recent Fiction." Dial 34 (April 1): 241.

Lady Rose's Daughter is "just a novel, and nothing more, a novel committed to no propaganda, and aiming at artistic effect alone." The male characters are "relatively unsuccessful" and there is "nothing particularly striking" in any of the other characters. But "the art is of a nature to compel our almost unqualified admiration."

30. PHILLIPS, ROLAND. "Mrs. Humphry Ward." The Lamp 26 (February): 17-20.

A biographical and literary sketch of Mrs. Ward.

31. PRATT, CORNELIA ATWOOD. "A Great Novel." The Critic 42 (April): 354-56.

Lady Rose's Daughter "has the quality of life and a most appealing humanness." In the novel, she has not "made great progress as a story-teller" as critics will claim, but has depicted "in a great novel an experience which she shares with most of the over-intellectualized."

32. PRESTON, HARRIET. "Lady Rose's Daughter; The Novels of Mr. Norris." Atlantic Monthly 91 (May): 687-92.

Discerns a curious mixture of history and art in the novel and contends that "the moment Mrs. Ward abandons the guidance of historic precedent her art fails her."

33. SMALLEY, GEORGE W. "English Men of Letters." McClure's Magazine 20 (January): 296-98.

A personal appreciation of Mrs. Ward.

34. STRACHEY, LIONEL. "A Review of Mrs. Humphry Ward's New Novel." The Lamp 26 (March): 142-45.

In Lady Rose's Daughter, Mrs. Ward "presents some

conditions of English life with sharp veracity--besides the tea-drinking."

1904

1. BEERBOHM, MAX. The Poets' Corner. New York: Dodd, Mead & Co. London: William Heinemann.

The fourth cartoon in this collection is a caricature of Matthew Arnold and a young Mary Arnold, who is imploring "Why, Uncle Matthew, oh why, will not you be always wholly serious?"

2. COURTNEY, W. L. "Mrs. Humphry Ward." In The Feminine Note in Fiction, pp. 3-41. London: Chapman & Hall, Ltd.

A discussion of Mrs. Ward's novels, beginning with Robert Elsmere, a novel "well written, daring, and unconventional" and ending with a consideration of Lady Rose's Daughter, a novel which "will undoubtedly take its place in contemporary literature as one of the finest specimens of the work of a singularly able and thoughtful novelist."

3. RUSSELL, G. W. E. "Chapter 6." In Matthew Arnold, pp. 236-38. New York: Charles Scribner's Sons.

Literature and Dogma overwhelmed only one person, and "he is a character in a popular work of fiction. 'Miracles do not happen' broke the bruised reed of the Rev. Robert Elsmere's faith." Elsmere "is not absolutely the creature of a vivid imagination, but stands for some real men and women who, in actual life, came under the author's observation."

1905

1. ANON. "The Book of the Month." Review of Reviews (London) 31: 419-24.

Although The Marriage of William Ashe "is cleverly written. . . 'there is always something that hinders,' which, if it does not bring failure, is fatal to the achievement of real success in touching the reader's heart."

2. ANON. "A Study in Heredity." Saturday Review 99 (March 18): 349-50.

The Marriage of William Ashe "is not a novel, but a study in heredity." It is also "a clever study in

psychology." The major fault of the novel "is that there is no one to like in the book."

3. ANON. Note. New York Times Literary Supplement, March 10, p. 82.

William Ashe is "interesting" but never "great" because great art deals with "normal" character, and Mrs. Ward sketches "abnormal" character in Lady Kitty and Ashe. The preface Mrs. Ward wrote, admonishing readers that the novel dealt with the lives of well-known people of an earlier era, "converts art into artifice, a novel into an experiment."

4. ANON. "Mrs. Ward's New Book." New York Times Saturday Review of Books, March 11, p. 146.

Applauds Mrs. Ward's artistry in The Marriage of William Ashe but notes limitations. Her characters, for example, "are too much confined to those circles of which we respectfully read in the English chronicles of society." Her novels would "gain much" if she included representatives of "plain, elemental natures." Mrs. Ward's "greatest defect" in her fiction "is her lack of humor." The strength of The Marriage of William Ashe is that Mrs. Ward did not "sacrifice the logic of events and the logic of temperaments to the popular demand for a happy ending."

5. ANON. Note. New York Times Saturday Review of Books, March 11, p. 160.

Announces the publication of William Ashe, "which for artistic perfection, dramatic interest, and vital character drawing is a masterly achievement."

6. ANON. "Mrs. Humphry Ward's New Novel." The Academy 68 (March 11): 227-28.

Notes that Mrs. Ward lacks "style" in her fiction and maintains that The Marriage of William Ashe "is perhaps the most promising attempt she has yet made to overleap the barriers by which she has hitherto been surrounded."

7. ANON. "The Marriage of William Ashe." Independent 58 (March 23): 668-69.

In William Ashe, Ashe is "the only important character. . .who is normal." Lady Kitty and Geoffrey Cliffe are "liberty-loving, irreverent sinners." Yet, Cliffe, as Lord Byron's fictitious counterpart, represents "for the first time in fiction. . .something like a contemporary impression of the man's character." And in Lady Kitty, Mrs. Ward "has achieved probably her greatest success as a literary artist."

8. ANON. "New Novels." Athenaeum 1 (March 18): 332-33.

William Ashe "is not in any real sense a remarkable book." The hero "leaves us unmoved." Lady Kitty possesses "a peculiarly intense personal individuality," and the book must fail or succeed on her merits. Kitty is unlikely "to hold more than a transitory place in the memory."

9. ANON. "Our Booking-Office." Punch 128 (March 29): 234.

The Marriage of William Ashe is "high above the ordinary level, successfully competing with other masterpieces by the same hand."

10. ANON. Note. A. L. A. Booklist 1 (April): 6.

William Ashe is a novel which is "told with finished artistic skill."

11. ANON. "Book Reviews." Public Opinion 38 (April 8): 549-51.

William Ashe, though "on the face. . .a brilliantly realistic novel of English politics and society," has "an undertone of sorrow and tragedy running through it."

12. ANON. "Mrs. Humphry Ward's 'Froufrou.'" Bookman (London) 28 (April): 21-22.

The heroine of William Ashe, Kitty, is "the sole person we care about" in the novel. The hero is a character that "we cannot like." The Marriage of William Ashe is "an effort, skilful, of course, not, however, convincing, to separate from dogmatic associations the Christian ethics of forgiveness."

13. ANON. Note. The Critic 46 (April): 291.

"Mrs. Ward is no rapid-fire novelist; she never hurries, but treads with stately step the primrose path of success."

14. ANON. "Some Representative Novels." The Outlook (New York) 79 (April 1): 771-72.

William Ashe is "a solid, thorough, able, and workmanlike novel." Lady Kitty is a "victim of temperament," and Ashe possesses "English solidity and force." The absence of humor is regrettable; the last chapters need "condensation."

15. ANON. "Readers and Writers." The Reader Magazine 5 (May): 759-60.

Mrs. Ward "writes of men and women. . .with the

accuracy of a scientist, yet with the sympathy of a novelist."

16. ANON. "How Mrs. Humphry Ward Writes." Current Literature 38 (May): 414.

Examines Mrs. Ward's "method of literary composition."

17. ANON. "Personal Equation and Some Recent Books." Bookman (New York) 21 (May): 269-70.

"In some respects The Marriage of William Ashe is as fine a piece of fiction as Mrs. Ward has yet produced." The book presents many characters "drawn with a discrimination, a vividness, a delicate nuance of satire such as probably no other woman novelist of to-day could equal."

18. ANON. "Mrs. Humphry Ward's Art." Living Age 27 (May): 186-90.

As an artist, Mrs. Ward "is second rate." The Marriage of William Ashe is "not. . .true to life, and that is why it is second rate." Mrs. Ward is unable "to cross the gulf that separates the work of talented intelligence from the pure instinctive work of art, the work that springs from the intensity of original genius."

19. ANON. "The Marriage of William Ashe." New York Times Saturday Review of Books, June 17, p. 386.

With the exception of Ashe and Kitty, "all the other characters in the book. . .are drawn with the skill and clearness that characterizes all of Mrs. Ward's work." The Times received "numberless letters from indignant or protesting readers. . .discussing the culpability of Kitty or the priggishness of William Ashe."

20. ANON. "A Word with Mrs. Humphry Ward." Blackwood's Edinburgh Magazine 178 (July): 16-25.

In William Ashe, Ashe, the hero, "is represented as a mere log of wood. . .and is sedulously deprived of all control. . .in a manner which one feels instinctively does not correspond with real life or with any possible matrimonial relations." Lady Kitty, Ashe's wife, in real life "would have been placed under severe restraint," but Mrs. Ward allows her free reign. The novel is an "unsatisfactory tale" and "a scene of the wildest extravagance, where social life is represented as being without aim or dignity or moderation."

21. ANON. "A Review of the Important Books of the Year." Independent 59 (November 16): 1152-53.

William Ashe is "the most notable book of the year," which conceivably could be "the only one to survive."

22. ANON. "Mary Augusta Arnold Ward." Book Review Digest 1 (December): 370-71.

Finds that Lady Kitty "holds our interest, excites our pity, and dominates the book." Includes abstracts from various critical estimations of that novel.

23. ANON. "Notable Fiction of Spring and Summer." American Monthly Review of Reviews 31 (December): 756.

Commends Mrs. Ward's artistry in The Marriage of William Ashe. What distinguishes her novels is the "fundamental brainwork" she invests in them, along with her "sincerity and strength. . . narrative and dramatic power."

24. CONWAY, MONCURE DANIEL. "Chapter 35." In Autobiography, Memories, and Experiences. 2 vols. Boston: Houghton, Mifflin and Co., 2:158-59.

In religious matters, Mrs. Ward "had become the victim, first of her heredity, and secondly of her Robert Elsmere."

25. DAWSON, WILLIAM J. "Religion in Fiction." In The Makers of English Fiction, pp. 277-78. New York: Fleming H. Revell Company.

Marcella is Mrs. Ward's "best book" and parts of it "are admirable examples of pathos and realism." Her fame

as a religious novelist rests upon Robert Elsmere, a book which "would have attracted no notice" if, when it was written, the Higher Criticism of the Bible was at the point it had reached by 1905. Mrs. Ward "is both a delicate and powerful artist."

26. DORSEY, ANNA V. "Lord Byron's 'Caro.'" Bookman (New York) 21 (May): 240-49.

Notes that the story of Lord Byron and Lady Caroline Lamb "is at present particularly timely, for it is also the true history of The Marriage of William Ashe," and summarizes the story of Lord Byron and Lady Caroline.

27. GAINES, C. H. "The Marriage of William Ashe." Harper's Weekly 49 (March 18): 392.

Mrs. Ward belongs high on the list of authors "who will stand out all the more clearly in the future as the principal exponents of their art." Mrs. Ward's earlier novels show "a certain didactic vein and a predominance of the intellectual element" which prevented popular appeal, but she has made a "progressive gain in the power of general appeal" in her novels. The Marriage of William Ashe is currently "her strongest book."

28. HARWOOD, C. "Mrs. Ward's Latest Semi-Historical Novel." The Critic 46 (May): 472-73.

William Ashe is "a stronger character than many of the men hitherto drawn by Mrs. Ward," yet he "fails to elicit the reader's sympathy." Lady Kitty "seems at times vixenish," and "some minor characters might well have been more fully developed." Despite its "lack of humor the book is never dull. . .perhaps no contemporary novelist could write as brilliantly and surely of the life and manners of the circle that she has chosen to depict."

29. HORWILL, HERBERT W. "Literature: Recent Fiction." Forum 37 (July): 100-14.

In William Ashe, Ashe never realizes the "high qualities attributed to him in the author's descriptions," Geoffrey Cliffe is "straight out of melodrama," and Mary Lyster "is scarcely credible." The Marriage of William Ashe will have great success based on an appeal "not so much to the love of literature as to the appetite for society scandal."

30. LOGAN, A. M. "Mrs. Ward's Latest Novel." Nation 80 (April 27): 336.

Praises Mrs. Ward's artistic ability in The Marriage of William Ashe to portray sympathetically the characters

"born and nourished in the humbler homes of England" in addition to skillfully delineating upper class characters.

31. PAYNE, W. M. "Recent Fiction." Dial 38 (June 1): 389.

There is "nothing particularly striking" in The Marriage of William Ashe, although "the interest of the work is sustained."

32. SYKES, ABI CAROLINE. "The Original of Mrs. Humphry Ward's Latest Heroine." The Critic 46 (March 4): 247-49.

Notes the parallels between the story of Lady Caroline Lamb and Lord Byron in The Marriage of William Ashe.

1906

1. ANON. "About New Books." Canadian Magazine 27: 574-75.

Fenwick's Career "is a strong sermon, a great musical composition, a beautiful piece of art, a wonderful composition on canvas--all these rolled into one."

2. ANON. "The Marriage of William Ashe." Spectator 94 (March 25): 443-44.

There is a "high level of interest and literary achievement attained by Mrs. Humphry Ward" in The Marriage of William Ashe. However, the novel is "not altogether consistent with regard to chronology," and this is "somewhat bewildering." Mrs. Ward's descriptive ability, her "penetrating analysis of characters," and "a livelier movement in the handling of incident and dialogue" are commendable.

3. ANON. "Fiction." London Times Literary Supplement, May 4, p. 158.

Though Fenwick's Career is "not exciting" and "never surprises" it is "conceived, planned, and executed on a very high level of intelligence, understanding, and literary art."

4. ANON. "Our Booking-Office." Punch 130 (May 16): 360.

Praises the "study of character" in Fenwick's Career, a "story. . .full of dramatic incidents."

5. ANON. "A Novel of the Studio." The Academy 70 (May 5): 422-23.

In Fenwick's Career "the characters are somewhat wanting in life and full-bloodedness."

6. ANON. "New Novels." Athenaeum 1 (May 12): 572.

Fenwick's Career is "thoroughly enjoyable, with charm as well as an idea of its own," although Fenwick's "portrait lacks outline."

7. ANON. Review. New York Times Literary Supplement, May 4, p. 158.

Though not an "exciting" story, Fenwick's Career is "conceived, planned, and executed on a very high level of intelligence, understanding, and literary art."

8. ANON. "Fenwick's Career." Spectator 96 (May 12): 757-58.

Finds "inartistic" the fact that Mrs. Ward made "the principal actors in her story as conscious of their resemblance to their historic prototypes" and alleges that Mrs. Ward's "deliberate and continued adoption of historical incidents as the basis for her novels excludes a writer from the ranks of the genuine creators." The novel, "with all its limitations. . . is a deeply

interesting, eloquent, and finely wrought study of the magnanimous and the artistic temperaments."

9. ANON. "Fenwick's Career." Independent 60 (June 14): 1432-33.

What sets Mrs. Ward's historical novels apart is "the eclectic use she makes of historical details."

10. ANON. "Mrs. Humphry Ward's Art." The Saturday Review (June 9): 725-26.

"The final verdict" on Mrs. Ward's art must be that it is "fundamentally inartistic and unedifying," as seen in Fenwick's Career.

11. ANON. Note. American Monthly Review of Reviews 33 (June): 762.

Notes publication of Fenwick's Career. "Mrs. Ward's place in English contemporary letters. . .should prick the ambition of the writing women."

12. ANON. "Our Library Table." Athenaeum 1 (June 2): 667.

Notes issue of an "édition de luxe" of Fenwick's Career.

13. ANON. "Summer Reading." New York Times Saturday Review of Books, June 16, p. 384.

Fenwick's Career "was sure to be well received by the admirers and readers of Mrs. Humphry Ward," who "handles each delicate situation with her characteristic skill" in the novel.

14. ANON. "A Group of Novels." Outlook 83 (June 30): 500-02.

Praises Mrs. Ward as a "highly trained and accomplished novelist [who] succeeds in conveying a sense of the complexity and richness of the best English society, the breadth of its interests, the variety of its activities, the repose and dignity which express the social culture of many generations." Her characterization of Madame de Pastourelles is excellent, but neither Fenwick nor his wife are "drawn with anything like the same completeness, nor. . .sketched with the same power." Fenwick's Career is "full of talent, but stops short of being a work of genius."

15. ANON. "Mrs. Ward's Recent Work." The Critic 49 (July): 50-51.

Mrs. Ward, in Fenwick's Career, "has certainly forgotten. . .that sympathy can hardly be excited in the reader's mind for unsympathetic characters. There is no one in the book for whom we care." Perhaps this may be

the effect of "Mrs. Ward's use of biographical material in fiction."

16. ANON. "Two Novels." Nation 83 (July 5): 15.

Because Fenwick is an unlikeable character we fail to be "moved from indifference by the well-told story of his misfortunes and wrongs, his success and failure." Mrs. Ward is "more fluent and plausible in the discussion of politics or current questions." Fenwick's Career is superior to her other novels "only in construction."

17. ANON. "The Failings of Fenwick." Literary Digest 33 (July 28): 123-24.

Judging Fenwick's Career by Mrs. Ward's "own standard. . .she has apparently been unable to reach" that standard. "Mrs. Ward does not stoop to the old literary device of a sudden climax," but the characters are "the most unpromising set. . .that have yet appeared from her imagination." The novel demonstrates the old adage "the end justifies the means."

18. ANON. "About Mrs. Ward Again." The Critic 49 (August): 118.

There has been a "falling-off in Mrs. Humphry Ward's later work." The "characters have no grip upon us because

Mrs. Ward's interpretation of them leaves out essential elements in their nature which explain their conduct."

19. ANON. "A Review of Important Books of the Year." Independent 61 (November 15): 1161.

In Fenwick's Career, Mrs. Ward "has pieced the characters together from other characters, and from the present as well as the past." This "is no more satisfying as an illusion than a green cheese would be a satisfactory substitution for the moon."

20. BARRY, WILLIAM. "A Romney for the Americans." Bookman (London) 30 (June): 100.

The "good qualities are undeniable" in Fenwick's Career. Compared with all other current "women's novels," it is a "triumph in romantic, or at least in story-telling literature." "Such writing does not signify except as amusement provided by women for women. Ten pages of Hawthorne outvalue it all."

21. HENDERSON, ARCHIBALD. "Aspects of Contemporary Fiction." The Arena 36 (July): 7-8.

"Nowhere does Mrs. Ward's unprecedented impartiality reveal itself more finely" than in The Marriage of William Ashe. But Lady Rose's Daughter is "the very summit of Mrs. Ward's art."

22. MOSS, MARY. "Notes on New Novels." Atlantic Monthly 97 (January): 55.

In William Ashe, Mrs. Ward "suffers chill and loss of flexibility" because in the novel she was "deprived of the stimulating problem" perhaps necessary for novels with a purpose.

23. _____. "Mrs. Ward's Fenwick's Career." Bookman (New York) 23 (July): 533-35.

"There is nothing small, cheap or unworthy" in Fenwick's Career, though Mrs. Ward should have portrayed Fenwick "less conventionally." Mrs. Ward is "too restrained a gentlewoman, to grip her character savagely, or to subject him to the pitiless dissection of the French." The novel is "disappointing, because as story pure and simple, it drags, it lacks colour and life, interest, in fact."

24. PAYNE, W. M. "Recent Fiction." Dial 41 (July 16): 36-37.

Fenwick's Career is "nearly if not quite the best of the author's novels." Mrs. Ward's "chief triumph" in the novel is that Fenwick is "not an intellectual abstraction." In addition, "another positive merit of this novel is found in its comparative freedom from the

prolixity that lies like a dead weight upon most of its predecessors."

25. RICE, M. GORDON PRYOR. "Fenwick's Career and Its Artistic Hero--Its Relation of the Story of George Romney's Life." New York Times Saturday Review of Books, May 5, pp. 285-86.

Since people have become aware of Mrs. Ward's use of biographical materials in her fiction, they "have been so busily engaged in the fascinating game of matching characters, and in tracing similitudes and divergences of circumstance, that the novels have scarcely received due consideration upon their own merits." In portraying Fenwick, Mrs. Ward "achieved one of the most difficult tasks of the writer of fiction, that of keeping a character always consistent, while responsive to changes of circumstance and environment." The "utter destitution of humor" in the novel is deplorable, but it nevertheless "stands to-day the noblest expression of her genius."

26. WELLMAN, JAMES. "An Appreciation of Mrs. Humphry Ward's Latest Novel." Harper's Weekly 50 (June 9): 818.

Samples reviewers' opinions of Fenwick's Career, finding in those comments "a rare and emphatic consensus of praise." Mrs. Ward's knowledge of various circles of

society and her characterizations are praiseworthy. The novel is "a large story, largely told."

27. WILSON, JUSTINA LEAVITT. "Mary Augusta Arnold Ward." Book Review Digest 2 (December): 367.

Presents extracts from the numerous reviews of Fenwick's Career and notes, "As Mrs. Ward's art demands the shifting of moral and ethical values to the right focus, with sure steady touch she extricates and arrays in order the confused forces."

1907

1. DAVIES, DANIEL J. Beiträge zur Stilistik Mrs. Humphry Ward's. Dissertation, Universität Marburg, 139 pp.

Examines Mrs. Ward's literary style in great detail, noting all of the major stylistic features of her prose in an attempt to demonstrate, through the analysis, her remarkable artistry.

1908

1. ANON. "Britain's Premier for Woman Suffrage."

Current Literature 45 (July): 18-20.

Notes a letter that Mrs. Ward wrote to a Miss Ermine Taylor, an anti-suffragist engaged in activities against a Miss Christabel Pankhurst, a suffragist. When Miss Pankhurst and her allies read the letter, they initiated a boycott against Mrs. Ward's fiction.

2. ANON. "Current Fiction." Nation 87 (September 17): 264.

In Diana Mallory, there is "something servile in Diana's allegiance" to Oliver Markham, who is "a pusillanimous person." Diana's constancy to Markham is "mere pathetic fact" which "cannot at all serve the purposes of romance."

3. ANON. Review. New York Times Literary Supplement, September 17, p. 301.

Diana Mallory needs more revelation of the "interior life" of the characters. The final chapter of the novel is too short, thus leaving questions unanswered.

4. ANON. "Mrs. Ward's New Novel." New York Times Saturday Review of Books, September 19, pp. 505-06.

Mrs. Ward is a "brilliantly gifted author" whose "style appears now to have been finally perfected." The novel "has perhaps more individuality than any other production of its author." Although the heroine "is adorable," for the most part "the company is not overnice." There is also "a deal of physical agony in the novel. . .one leading character drops dead on the receipt of a letter of tragic import." Diana Mallory "is fascinating and authoritative. . .moving and satisfying."

5. ANON. Note. A. L. A. Booklist 4 (October): 246.

Diana Mallory "is set in a brilliant framework of the social and political life of England the writer knows so well."

6. ANON. Review. Spectator 101 (October 3): 506.

Diana Mallory, by virtue of its originality, is "on a much higher plane" than Mrs. Ward's three previous novels. In the novel, Mrs. Ward moves away from formulaic writing, that is, the practice of "transplanting an episode in real life to a later period and altered environment."

7. ANON. "Our Booking-Office." Punch 135 (October 7): 252.

Praises the characterizations in Diana Mallory. It is "more artificial" than what one might expect of Mrs. Ward.

8. ANON. "Diana Mallory." The Saturday Review 106 (October 3): 425-26.

The novel "is written with the care Mrs. Ward always shows, and it employs the large field of affairs which she renders so well," despite some "blurred outlines" in the characterizations.

9. ANON. "Mrs. Ward's Latest Novel." Independent 65 (October 15): 896-97.

Diana Mallory contains "not a thrilling scene. . .nor a single character of extraordinary fascination," but "it is written with a fineness of perception, a delicacy of expression, that redeems it from the commonplace." Mrs. Ward "fails repeatedly from the dramatic point of view" in the novel because she "has no real emotional power of expression." Mrs. Ward is "not really a novelist, but an historian of society life, with some practice at acrid feminine conversation."

10. ANON. "New Novels." Athenaeum 2 (October 3): 397.

Although Mrs. Ward's deliberateness of method sometimes negates the "spontaneity" in her fiction, passages of Diana Mallory, "pregnant with a real comprehension of human nature. . .force their way through the technical skill of the writer." Diana Mallory and Lady Lucy are well-drawn characters, and Marsham is "the weak point in the story."

11. ANON. "A Guide to the New Books." Literary Digest 37 (October 24): 604-05.

Diana Mallory is one of Mrs. Ward's "loveliest and most truly feminine creations." Mrs. Ward's "profound psychological analysis, her conception of beauty in character, her purely dramatic instinct" are noteworthy.

12. ANON. Note. New York Times Autumn Book Number, October 24, p. 619.

Diana Mallory is a story that is "fine and great because it is tender and true." With Diana, "never before has Mrs. Ward drawn a heroine with such an appeal to human sympathies."

13. ANON. "Comment on Current Books." The Outlook (New York) 90 (October 31): 502.

Diana Mallory is "a carefully studied picture of society."

14. ANON. "The Season's Important Books." Independent 65 (November 19): 1182.

Diana Mallory "is entitled to the place of honor" it has received because of Mrs. Ward's "enduring popularity with American women. . .a popularity, be it observed, that is always restricted to her latest book."

15. ANON. "Some Works of Fiction." American Monthly Review of Reviews 38 (November): 634.

Diana Mallory has an "absorbingly interesting plot," yet "it is not a great novel." Diana is the only worthwhile character in a novel "which moves brilliantly with Mrs. Ward's usual play of feeling and sentiment."

16. ANON. Review. New York Times Holiday Book Number, December 5, pp. 760-61.

The character Diana Mallory "differs measurably" from the heroines of Lady Rose's Daughter and The Marriage of William Ashe. "Most women of Diana's formative influences would have acted as she does." The novel is "a romantic

narrative. . .which is rapid in movement, pleasing in description, and brilliant in dialogue."

17. BOYNTON, H. W. "Mrs. Ward's The Testing of Diana Mallory." Bookman (New York) 28 (October): 149-50.

Diana Mallory is "not a great novel; it is a moving tale." Superficially the plot is "old-fashioned to the point of quaintness," but the heroine has "a wilder strain in her blood" than some of Mrs. Ward's other heroines, and this tends to make the plot more "modern."

18. HARRIS, MRS. L. H. "The Advance of Civilization in Fiction." Independent 65 (November 19): 1169.

Mrs. Ward is "the literary stepmother of a number of famous men and women who have figured during the last two centuries in French and English history. This may explain why she never really gets the use of her characters." Mrs. Ward "never gets beyond blue book descriptions" of her characters; thus, not being close to them, she cannot "engage in the intimacy of interpretation."

19. HOWE, JULIA WARD. "Mrs. Julia Ward Howe's Reply to Mrs. Humphry Ward." In Political Equality Series, vol. 1, number 8. 8 pp. Warren, Ohio: National American Woman Suffrage Association.

In a letter that Howe wrote to the London Times, she states that Mrs. Ward "has been seriously misinformed" about the presumed extinction of the woman's suffrage movement in America and presents facts to correct the misinformation.

20. PAYNE, W. M. "Recent Fiction." Dial 45 (December 16): 454-55.

In Diana Mallory, "the merit of the work rests almost wholly upon its technical virtue, and upon the author's intimate and accurate knowledge of the social and political circles in which her characters have their being." The story leaves one "comparatively cold, and seems to illustrate anew the fact that the ultimate aim of creative art may be defeated by an excess of calculation and a too obvious reliance upon literary artifice." Mrs. Ward must "escape from the well-defined pattern which her latest novels have assumed" or "the continuance of her vogue will be a matter of mere momentum, and not the sign of a vitalizing influence."

21. REPPLIER, AGNES. "A Sheaf of Autumn Fiction." The Outlook (New York) 90 (November 28): 697-98.

Mrs. Ward's characterizations in Diana Mallory, "distinction of style" and "felicitous phrases" are commendable.

22. RUDYARD, CHARLOTTE LOUISE. "The Testing of Diana Mallory." North American Review 188 (November): 779-84.

"The question involved in The Testing of Diana Mallory is. . .truly posed from the English point of view." Lady Lucy Marsham is "a good mother" and her son Oliver Marsham is "a detestable cad." Diana's "testing" is not "altogether spiritual" and she is "noticeably defective in stage heroics."

23. STEWART, JANE A. "Authors Who Are a Present Delight." Journal of Education 68 (June 25): 8-10.

A character sketch, describing such things as the "strength and charm" of Mrs. Ward's personality, and providing a physical description of her. Stewart praises Mrs. Ward's delivery of her "critical essay on 'The Peasant in Literature'" while in Philadelphia. The piece concludes with a testimonial to her work as a "practical philanthropist."

24. WILSON, JUSTINA LEAVITT. "Mary Augusta (Arnold) Ward." Book Review Digest 4 (December): 375.

In Diana Mallory, "Mrs. Ward has once more placed strong men and weak, and intimately inspects manners and motives, settings and atmosphere." Diana Mallory is "adorable" but the hero is "weak of will and an

unconscionable cad." A sampling of reviews follows the plot synopsis.

1909

1. ANON. "Daphne." Spectator 102 (May 22): 823.

Mrs. Ward "has never so frankly or undisguisedly committed herself to the novel with a purpose as in the pages of Daphne." Mrs. Humphry Ward's novel will not "excite resentment or indignation" in America. The book, though primarily addressed to Americans, stands as a "salutary warning. . .which is entirely justified by the tendency and teaching of advanced Feminists on this side of the Atlantic. The great difference is that the moral anarchists in America belong mainly to the idle rich. With us they are mostly to be found in the ranks of political extremists."

2. ANON. "Daphne: or Marriage à la Mode." New York Times Literary Supplement, May 27, p. 197.

Daphne is worthy as an exposé of American divorce laws and "the general attitude towards marriage to which those laws give expression."

3. ANON. "Marriage à la Mode." Bookman (London) 36 (June): 141.

Daphne, which is "an outspoken and passionate indictment of the American divorce laws," is also a story which is "well-shaped, and admirably written, with the skill in characterisation and all the depth of feeling and narrative gift that. . .made Mrs. Humphry Ward one of our most popular novelists and have left her so."

4. ANON. "Marriage à la Mode." Independent 66 (June 10): 1295-96.

Denounces Daphne as "too offensive and bigoted not to attract attention." Roger Barnes, the English hero, "comes to America frankly upon a fortune hunting expedition" and wishes "to sell his figure and family tree for a million dollars, which is an extravagant price to ask for himself, considering that he has no brains, no accomplishments, and that even his family portraits have been done over and damaged." Daphne, the American heroine, "holds what Barnes considers shockingly loose views of marriage, but this does not prevent his marrying her and putting himself upon her pension list." Mrs. Ward's depiction of Daphne is a "scathing indictment of American womanhood," but Daphne "is only typical of that class of American women who are willing to marry impoverished, titled foreigners."

5. ANON. "Mrs. Ward's American Story." The Outlook (New York) 92 (June 12): 348-49.

Daphne is "distinctly melodramatic." Mrs. Ward's purpose in showing the negative effects of "free and easy divorce" is praiseworthy.

6. ANON. "The American Feminist." The Saturday Review 107 (June 19): 787.

Finds Daphne to be "by far the best-written novel which Mrs. Humphry Ward has given us." The novel "may shock those who make the mistake of regarding the Americans as a civilised people. Despite their furious energy and their genius for mechanical invention, the Americans are no more civilised than the Japanese."

7. ANON. "Our Booking-Office." Punch 136 (June 30): 464.

In Daphne, Mrs. Ward "is hampered by the exigencies of her moral purpose." Americans, though "notoriously sensitive of criticism," can appreciate the "attack upon a condition of things from which they are the chief sufferers."

8. ANON. "New Novels." Athenaeum 1 (June 5): 669.

Daphne does not convey "the impression of time and care spent on it" which Mrs. Ward's earlier novels do.

9. ANON. Review. New York Times Saturday Review of Books, June 12, p. 380.

Readers should peruse Daphne "quite undeterred by any sense you may have that Mrs. Ward's usual admirable effects are somehow lacking." Her "failure" to accurately portray the American girl "is hardly a serious reflection on her skill" because "nobody has yet discovered how to manage this extraordinary product of the New World."

10. ANON. Review. New York Times Saturday Review of Books, June 19, p. 386.

In Daphne, "Mrs. Ward's touch is not so sure. . .when she deals with that strange creature the American girl who has brought herself up." Daphne Floyd, the heroine of the novel, "remains a crude burlesque, the monstrosity of which is hardly excused by the mixed ancestry of low Irish and hot Spanish with which her creator has been at pains to endow her." The trouble with the real life situation as fictionally represented in the novel "lies in the European gentry's system of insisting on getting their wives endowed, not in the Dakota divorce laws." The novel is "crude and obviously a tract."

11. ANON. "A Few of the Latest Novels." American Monthly Review of Reviews 40 (July): 124.

Daphne "will be a distinct diasppointment" for Mrs. Ward's readers. "The justice of Mrs. Ward's strictures upon our divorce laws" is apparent, but she has been "more than a little unfair and unsympathetic in her attitude as set forth in this book toward American life and customs."

12. ANON. "A Guide to the New Books." Literary Digest 39 (July 17): 107.

Daphne is a novel of "simplicity and directness," but there is an absence of "subtle analysis of character and brilliant comment on men and things usually associated with Mrs. Ward's name."

13. ANON. "New Books." Catholic World 89 (September): 823-24.

Even though the story is "crude," Daphne "may be set down on the credit side of her [Mrs. Ward's] moral balance-sheet as an offset to Lady Rose's Daughter."

14. ANON. "English and American Fiction." Atlantic Monthly 194 (November): 683.

Daphne displays "a certain vulgarity of manner" and is "superficial in thought and weak in execution, as thin in intellectual content as in art."

15. BOYNTON, H. W. "Some Recent Novels." Putnam's Magazine 6 (July): 494.

Daphne "might have been done on a higher plane, less crudely." Daphne is "a hateful person, ill-bred, pretentious, egotistical, peevish." Although the novel has "a good plot," from the outset "one smells the tract."

16. _____. "Current Fiction." Nation 88 (June 24): 631-32.

Daphne "lacks poise and dignity." Daphne is not "typical" of American women. The "note of perturbation, of grievance, is too plainly audible" in the novel.

17. _____. "Mrs. Humphry Ward's Marriage à la Mode." Bookman (New York) 29 (July): 537-39.

Daphne "is an irritating book for the American reader." American readers "love Mrs. Ward very much as long as she stays on her own side of the fence." She is able to "expound the noble Briton to us" but "it is a different matter when she suddenly mounts the fence and begins to lecture us on our faults." Mrs. Ward tends to "harangue" about American divorce laws and she is so "intent upon teaching her lesson" in the novel "that she fails of her usual success in creating the illusion of character and life."

18. OLCOTT, CHARLES S. "Mrs. Humphry Ward and Her Work." The Outlook (New York) 92 (August 28): 1014-24.

A biographical sketch of Mrs. Ward and a consideration of her literary and social work.

19. _____. "The Real Robert Elsmere." The Outlook (New York) 93 (September 25): 186-95.

Presents a catalog of real places and real persons Mrs. Ward drew upon in Miss Bretherton and Robert Elsmere.

20. _____. "Mrs. Humphry Ward's Real People." The Outlook (New York) 93 (October 23): 407-15.

A compendium of real places and real people Mrs. Ward used in David Grieve, Marcella, Sir George Tressady, Helbeck of Bannisdale, Eleanor, Lady Rose's Daughter, and The Marriage of William Ashe. Has "little to say, so far as scenes and 'originals' are concerned" in Fenwick's Career, Diana Mallory, and Daphne.

21. PAYNE, W. M. "Recent Fiction." Dial 47 (July 16): 46-47.

Daphne is not one of Mrs. Ward's "successful efforts." The book "bears many evidences of flagging powers and hasty composition."

22. PHELPS, WILLIAM LYON. "The Novels of Mrs. Humphry Ward." Forum 41 (April): 323-31.

An inquiry as to "whether or not the actual output [Mrs. Ward's novels] justifies so enormous a reputation." Although she enjoys tremendous popular success, she is "ordinary rather than extraordinary." Mrs. Ward's fiction is "totally lacking" in humor; it is "too sadly serious"; her novels are "devoid of charm," and they lack "freshness, spontaneity, and originality." Mrs. Ward is popular because she is "safe."

23. S. "Diana Mallory." The Dublin Review 144: 196-98.

Praises the plot and descriptions in the novel but notes "weariness and irritation while reading it" because Mrs. Ward "is always telling us the characters she describes" and tells "the wrong things" about them.

24. VAN WESTRUM, A. SCHADE. "International Marriage in American Fiction." Bookman (New York) 30 (December): 339.

Daphne is "a revival of the old superior attitude, the old prejudice" toward American women. The novel "honestly believes itself to be a 'scientific' social study. Its appearance at this late day is easily explained, however, by the fact that Mrs. Humphry Ward is essentially a belated Victorian novelist."

25. WILSON, JUSTINA LEAVITT. "Mary Augusta Ward." Book Review Digest 5 (December): 456-57.

"Mrs. Ward's purpose [in Daphne] is that of treating English and American character and social customs from the point of view of differing national standards." Daphne "fosters a jealous frenzy, which a grain of common sense might have averted." Various critical extracts follow the plot outline.

1910

1. ANON. "The Way of Letters." The Canadian Magazine 35: 186-87.

Praises Mrs. Ward's descriptive skills in Lady Merton, Colonist, but claims that her "literary reputation has not been enhanced by it."

2. ANON. "Canadian Born." The Dublin Review 147: 199-201.

Canadian Born "has the usual defect in Mrs. Humphry Ward's books" which is "that she will do all the work herself and leave nothing to the minds of her readers."

3. ANON. "The Spirit of the West." New York Times Literary Supplement, April 14, p. 132.

Lady Merton, Colonist is "not so much a story as an appreciation" of the beauty of the Northwest.

4. ANON. "Lady Merton--Colonist." New York Times Saturday Review of Books, April 16, pp. 205-06.

The novel is "disappointing in its ineffectiveness and futility." The hero, George Anderson, "has no faults." Anderson's father is unbelievable: "Such fathers never existed--not even in Canada! He is the purest type of melodramatic villain, whose only home is on the stage. In a drunken stupor he sets fire to his house, burning to death his wife and four daughters; he has a criminal record in the Yukon, in Nevada mining camps, has planned hold-ups in Montana, robs his son of \$1,000, and when past 70 drops dead of excitement while shooting at the police who had tried to prevent him and his gang from looting a Canadian Pacific mail train." It is improbable that Lady Merton would forsake "all European culture" for "a raw, untamed land."

5. ANON. Review. Nation 90 (April 21): 402.

The chief liability of Lady Merton, Colonist is the fact that "the machinery of adverse condition and incident is rather crude and melodramatic, and cheapens the whole

performance." The novel is "pleasant, emotional, feminine, characteristic of Mrs. Ward in her later and less robust mood."

6. ANON. Review. Spectator 104 (April 23): 679.

In Lady Merton, Colonist, "the literary merits and the fine aim of the book command admiration."

7. ANON. "Novels." The Saturday Review 109 (April 30): 564-66.

The story of Lady Merton, Colonist is "very thin and threadbare." The characters are "sketchily outlined and so uninteresting." Nonetheless, "the book will be popular because it idealises the cant of the time."

8. ANON. "A Guide to the New Books." Literary Digest 40 (May 21): 1042-43.

Lady Merton, Colonist "is not marked by the literary finish of the author's best style," yet "it will awaken a certain degree of interest because of its timeliness."

9. ANON. Note. A. L. A. Booklist 6 (May): 356.

Lady Merton, Colonist is "a more acceptable result of Mrs. Ward's American trip than her Marriage à la Mode."

10. ANON. "The New Books." The Outlook (New York) 95 (May 7): 36.

Although Lady Merton, Colonist is "sketchy and slight" compared to Mrs. Ward's best work, it is "worth reading, even if its appeal is quite different from that of such novels as Diana Mallory or The Marriage of William Ashe."

11. ANON. "Casual Comment." Dial 48 (May 16): 347.

Asserts that "Mrs. Ward cherishes something like a passion, [for English aristocracy and politics] as many a somewhat wearisome page of her stories convincingly testifies."

12. ANON. "New Books." Catholic World 91 (June): 390-91.

Lady Merton, Colonist is "better" than Mrs. Ward's other works because one finds "no tremendous intellectual problem" in the novel.

13. ANON. "Lady Merton." Independent 68 (June 16): 1346-47.

The primary assets of the novel are Mrs. Ward's "unsurpassed gift in describing out-of-doors scenery" and "the warmth with which she gives her heart to the new nation."

14. ANON. "Some of the Season's Fiction." American Monthly Review of Reviews 41 (June): 759.

Lady Merton, Colonist possesses "very little of plot, but some fine description."

15. ANON. "Novel Notes." Bookman (London) 38 (June): 135.

Finds that "Canadian Born is certain to make a broad popular appeal" because "it is more objective and human than one has been accustomed to expect from the authoress."

16. ANON. "Mrs. Ward's Weak Treachery." Literary Digest 41 (October 8): 591-92.

Notes that in Mrs. Ward's "Introduction" to the new edition of Lady Rose's Daughter, she explains her "treachery to the artistic conscience."

17. CHAPMAN, EDWARD MORTIMER. "Chapter 15." In English Literature and Religion 1800-1900, pp. 517-19. Boston: Houghton Mifflin Co.

Robert Elsmere "has had its day, and is pretty secure against revival, since nothing is surer of repose than a book dealing with some over-emphasized phase of a period of transition." It is doubtful "how far it is justifiable to use a novel as a weapon in theological controversy"

especially in view of the fact that Elsmere was an intellectual "man of straw."

18. HAWTHORNE, HILDEGARDE. "Mrs. Humphry Ward's Lady Merton, Colonist." Bookman (New York) 31 (May): 308-09.

Finds that "the poetry of the Canadian wilds has got into her [Mrs. Ward's] pen." Some of the more "gruesome details" of the hero's background are "a little unnecessary, for it is as unlikely in Canada as anywhere that a fine man should have a drink-crazed robber and murderer for his father; though doubtless the fact will not militate against him to the same extent there as in more convention-ridden countries." Lady Merton is "more human than Mrs. Ward's heroines are apt to be."

19. PAYNE, W. M. "Recent Fiction." Dial 48 (June 1): 394.

Mrs. Ward's "style always has something of the quality of distinction, and she sees deeper into characters than the facile psychology of Mr. Bindloss" (author of Thurston of Orchard Valley, another novel of Canada). Lady Merton, Colonist has not "added materially to the author's reputation."

20. PHELPS, WILLIAM LYON. Essays on Modern Novelists, pp. 191-207. New York: The Macmillan Co.

Reprint of 1909.22.

21. WILSON, JUSTINA LEAVITT. "Mary Augusta (Arnold) Ward." Book Review Digest 6 (December): 416.

The characters in Lady Merton, Colonist are "a group of English people traveling thru Canada whose British insularity does not prevent them from taking large interest in the undeveloped country's problems and the sturdy pioneers who have set to work to solve them." A summary of critical reactions follows the plot summary.

1911

1. ANON. "New Books." Literary Digest 42 (May 20): 1018-19.

Compared to George Eliot, Mrs. Ward "sees more clearly the mystical and spiritual side of life." Robert Elsmere and David Grieve are representative of "elements lacking in that type of earnestness represented by George Eliot." Marcella and Sir George Tressady display Mrs. Ward's "versatility." Mrs. Ward's knowledge of politics and contemporary thought, her style, and also her narrative and descriptive abilities are commendable.

2. ANON. "Mrs. Humphry Ward's Latest Novel." New York Times Literary Supplement, October 26, p. 412.

Although the religious issues treated in Richard Meynell are not as fresh and perhaps not quite as controversial or interesting as they were in Robert Elsmere, the novel is a true and vivid picture of a spiritual struggle, excellently crafted, and written with noble motives.

3. ANON. "Mrs. Humphry Ward's New Novel." Athenaeum 2 (October 28): 516.

Praises Mrs. Ward's characterizations and the "distinctively human incidents" of the story in Richard Meynell, but finds the proposition of the novel, Meynell's effort to reform the established church, "destructive."

4. ANON. "A New Robert Elsmere." London Daily News, October 26, p. 3.

Richard Meynell "is less engrossing" than was Robert Elsmere. The novel is "unsatisfactory. . .primarily because it is not, as it is apparently intended to be, an imaginative account of a spiritual experience."

5. ANON. "Mrs. Humphry Ward." Pall Mall Gazette, October 30, p. 4.

Notes the publication of the Westmoreland Edition of Mrs. Ward's works, a "remarkable series of novels" which are "a mirror of English life during a quarter of a century." Says that Richard Meynell "may fairly be classed among her best." Predicts that the novel will alert readers to theological problems, just as Robert Elsmere did.

6. ANON. "Mrs. Humphry Ward's New Novel." The Guardian, November 3, pp. 1489-90.

Richard Meynell "is well written. . .often even brilliant, but it lacks the attraction of sympathy."

7. ANON. "Novels." Saturday Review 112 (November 11): 617.

Asserts that "Mrs. Ward's book has merits. . .but the whole effect produced is as though one were to graft the character of Money to a performance of The Voysey Inheritance." It displays the use of "the crudest machinery of melodrama," and the "social morality, and in a less degree her characterisation. . .make this book seem to demand woodcut illustrations by Millais."

8. ANON. "The Case of Richard Meynell." Spectator 107 (November 11): 785-86.

The novel "has even more than usual of the excellences which the reading public has learned to anticipate" in Mrs. Ward's novels. Although her style and descriptive abilities are commendable, "Christian faith is eviscerated and reduced to a mere symbol," and it is doubtful whether "such a theology contains in itself the promise and potency of any moral exhilaration."

9. ANON. Note. A. L. A. Booklist 8 (December): 176.

Although Richard Meynell is "inferior" to Robert Elsmere, and its "melodramatic and not wholly convincing sub-plot adds nothing to the value of the book," it is nonetheless "well worth reading both because of the timeliness of its theme and the authority of its author."

10. ANON. "Mrs. Humphry Ward's New Novel." Bookman (London) 41 (December): 166.

Richard Meynell is "a very remarkable book" in which "Mrs. Ward has never drawn her characters with surer knowledge and insight."

11. ANON. "Mrs. Ward as a Melodrama Wrter." New York Times Review of Books, December 10, p. 819.

Richard Meynell will not "have a success of scandal or in any fashion set the world on fire with its undertaking to remove Christ (as a divine person) from the Church of England." In America, interest in the book "must be academic or, at best, curiously psychological." The plot of the novel is a "melodrama" in which Mrs. Ward "has, if possible, outdone herself. The plot. . .is the favorite thriller of the cheap theatre." Ultimately, "the book will find--and deserves--its quota of readers."

12. ANON. "Current Fiction." Nation (New York) 93 (December 21): 604-05.

In Richard Meynell, Mrs. Ward perhaps "fares better than her intent" in her characterization of persons coming to grips with searching theological questions. The chief strength of the novel, in fact, is characters that one feels compelled to take note of. Though possessing strong characterization, however, "apart from the incidents of religious conflict, the plot is both sensational and conventional."

13. BURTON, RICHARD. "The Bellman's Bookshelf." The Bellman 11 (December 9): 754.

Richard Meynell is a novel which "exhibits Mrs. Ward at her best."

14. DE SELINCOURT, BASIL. "Mrs. Humphry Ward's New Novel." Manchester Guardian, October 26, p. 4.

Richard Meynell is weakened by its subject, which relies too heavily upon "highly ingenious but never very convincing tissues of accidents and coincidences." Some of the characters are "tiresome." Readers who "are caught by the plot of the book" will not appreciate its "ideals." Those "to whom the ideal stands first" will be "perplexed and disheartened" by the "glib and dexterous" aspects of the book.

15. FIELDS, ANNIE, ed. Letters. In Letters of Sarah Orne Jewett, pp. 233, 235, 240. Boston and New York: Houghton Mifflin Company.

Contains three letters from Jewett to Mrs. Ward. In a letter to Mrs. Henry Whitman, Jewett recounts a visit paid to Mrs. Ward, who is described as "brilliant and full of charm, and with a lovely simplicity and sincerity of manner."

16. GWYNN, STEPHEN. "Mrs. Humphry Ward's Novels."
Nineteenth Century 70 (December): 1047-58.

"Mrs. Ward created her position by a book whose popularity rested upon qualities apart from its artistic value." She is "a publicist rather than an artist." Mrs. Ward's characters are props for ideas, and the "collision of ideas" is what her novels are remembered for. Miss Bretherton "showed all the superficial characteristics of her [Mrs. Ward's] manner" in that it was based upon a real person, was a thesis novel, and affirms Mrs. Ward's belief in redemption coming through association with "the highest culture." Because her fiction lacks "the salt of humour, the fire of passion, the personal charm of a style," it probably will not survive. "She fails. . .because she is too little of an artist."

17. W., N. H. "Religious Controversy and the Novel." T. P.'s Weekly 18 (November 3): 557.

Holds that "we never get over the idea that Mrs. Ward is a special pleader for an impossible position." Although the theme of the book once more entails religious heterodoxy, the "plot. . .gets woven steadily and interestingly through all the mazes of theological and philosophical disquietude." Richard Meynell should be

read by "readers interested in the trend of modern religious thought."

1912

1. ANON. Note. The Canadian Magazine 38: 597.

Richard Meynell "has two disadvantages: it is a sequel and a novel of purpose, perhaps more of purpose than of novel."

2. ANON. "Recent Fiction and the Critics." Current Literature 52 (April): 480-81.

Mrs. Ward's "themes have become more forced and artificial, and her workmanship has become dulled."

3. EXNER, JOSEF. Mrs. Humphry Ward's Tendenzromane mit besonderer Berücksichtigung der sozialen Probleme.

Dissertation, Universität zu Breslau, 91 pp.

Provides a history of social issues in English novels and finds that Mrs. Ward, particularly in Marcella and Sir George Tressady, achieves considerable philosophical depth in her work. Marcella is a work in which Mrs. Ward presents prevalent social issues, subordinating all else to that presentation. In Sir George Tressady, however, the social ills are purely secondary to the plot.

4. FAWKES, ALFRED. "The Ideas of Mrs. Humphry Ward." London Quarterly Review 217 (July): 1-20.

Mrs. Ward's "art is not instinctive." Her "art, it would seem, has come into her life as a side issue." Although her skills in characterization are noteworthy, some characters, especially the men, "are there because they stand for something else--an idea, a moral, an association; they are by-products of thought, not upwellings of spontaneous life." Her "style, at times, reaches distinction," but "it is not as works of art that we should class Mrs. Ward's writings; she is. . . a novelist of ideas."

5. _____. Living Age 275 (October 5): 3-15.
Reprint of 1912.4.

6. FEHR, BERNHARD. "Mrs. Humphry Ward." In Streifzüge durch die Neueste englische Literatur, pp. 71-75.
Strasburg: Karl J. Trübner.

Mrs. Ward takes over the "cumulative method" of George Eliot. That is, she presents in her fiction a slow, systematic accumulation of details that are occasionally united to a whole by a sweeping symbolism. Like Eliot, Mrs. Ward bases her concept of the world on a consideration of the religious problem, combining this with a philosophic socialism.

7. GWYNN, STEPHEN. Living Age 272 (February): 323-31.
Reprint of 1911.16.

8. MCCOMB, SAMUEL. "Mrs. Humphry Ward's The Case of Richard Meynell." Bookman (New York) 34 (January): 544-46.

Richard Meynell is Mrs. Ward's greatest literary accomplishment since Robert Elsmere. Her stylistic skills and descriptive power are praiseworthy, but her theology is questionable, and it is "pathetic to reflect that a mind of such power and accomplishment should devote its energies to an enterprise that must be deemed futile." Mrs. Ward "has no eye for history," and she exhibits a "curious mixture of strength and weakness" in her skills of characterization.

9. ROZ, FIRMIN. "Mrs. Humphry Ward." In Le Roman Anglais Contemporain, pp. 109-63. Paris: Librairie Hachette.

Robert Elsmere is about "the religious progress of England." Elsmere is a "victim of naive confidence in his intelligence" and becomes a "martyr to his own belief." Helbeck of Bannisdale is actually a "condemnation of agnosticism." Mrs. Ward sought to "oppose the lethal mysticism" of it to "the vivifying faith" of Robert

Elsmere. Marcella, Lady Rose's Daughter and The Marriage of William Ashe exemplify Mrs. Ward's opinion on love.

10. S. "Some Recent Books." Dublin Review 150 (April): 419-21.

Takes exception to the theological philosophy of Richard Meynell and finds that Mrs. Ward "has brought characters and incidents together to illustrate and teach her lesson with an intention so obvious as to be entirely wanting in literary guile." Remarks approvingly the "spiritual suffering, a yearning after truth, self-restraint, revolt, the helpless wish to aid those who will not be helped, the texture of fine souls" depicted in the novel, which "ranks higher than many and many a production that is lightly touched in and delicately edged with satire."

11. WALTERS, J. STUART. Mrs. Humphry Ward, Her Work and Influence. London: Kegan Paul, Trench, Trubner & Co. Ltd., 207 pp.

Chapter 1 of the book examines the religious and intellectual climate in mid- and late-nineteenth century England. Chapter 2 focusses on factors and persons which exerted an important formative influence on Mrs. Ward's mind. Matthew Arnold's Literature and Dogma "probably inspired her to write the immortal Robert Elsmere." There

are "traces. . .of the pessimism of Amiel" in her writings but "the greatest of all the influences was. . .Thomas Hill Green." Chapter 3 inspects Mrs. Ward's literary and social work. She lived a "life of steady purpose faithfully fulfilled." Her novels "touched the hearts of the tens of thousands who read them, and so awoke in the national conscience that social instinct [for reform]." Chapter 4 discusses her religious views and relates them to Robert Elsmere and Richard Meynell, noting that both those novels "champion the cause of Modernism." Mrs. Ward's political knowledge is "remarkable." Although she was not a feminist, she "is a true friend to her sex." An invaluable aspect of her literary work is the "accurate representation of the Society of her day." Chapter 5, an evaluation of Mrs. Ward's works, concludes that they have not been "wholly and solely responsible for any improvement. . .in the national well-being," but they have wielded an "enormous influence."

12. _____. Mrs. Humphry Ward and the Trend of Ethical Development since Robert Elsmere. London: Kegan Paul, Trench, Trubner & Co. Ltd., 207 pp.

A doctoral thesis, published as 1912.11.

1913

1. ANON. "The Mating of Lydia." The Canadian Magazine 41: 212.

In comparison to Mrs. Ward's other novels, Mating of Lydia "is a commonplace story, without special distinction of style or conception."

2. ANON. Review. New York Times Literary Supplement, March 6, p. 101.

Mating of Lydia is a bit too melodramatic in spots, but it is "stimulating and refreshing, serious work, but not too serious for entertainment."

3. ANON. "The Mating of Lydia." Spectator 110 (March 15): 454-55.

Commends Mrs. Ward's descriptions and characterizations, but finds that "the interest of the reader is arrested and riveted" by a character other than the title one, namely Lydia's sister, Susan.

4. ANON. "The Mating of Lydia." Saturday Review 115 (March 15): 334.

Praises Mrs. Ward's "skill in combining a love-story with a discussion on the duties of a rural landlord."

5. ANON. Review. The Athenaeum 1 (March 15): 308.
Mating of Lydia is "commendable as light reading."

6. ANON. "Mrs. Ward's New Story." The New York Sun,
April 5, p. 39.

Mating of Lydia is "the work of an author. . .who is forcing herself, without inspiration, to write a purely popular tale."

7. ANON. "News and Gossip of the Literary World."
Boston Evening Transcript, April 9, p. 25.

Mating of Lydia "is stimulating and refreshing, serious work, but not too serious for entertainment."

8. ANON. Review. Springfield Republican, April 10, p. 5.

Mating of Lydia "is not at all to be ranked with Mrs. Ward's more serious studies of modern English life." The plot "is hardly more than half-baked and the whole mixture is a little raw and lumpy."

9. ANON. "Reviews of New Books." Literary Digest 46
(April 19): 898.

There are "decidedly human" characters in Mating of Lydia and the "smoothness of narration. . .logical development of plot, and. . .completeness of detail that

closely approach perfection" in her fiction are commendable.

10. ANON. Note. A. L. A. Booklist 9 (May): 402.

"Because of the unreality of the main character" in Mating of Lydia "the whole story suffers; its chief interest is as a study of the attitude toward wealth of different sorts of people."

11. ANON. "The New Books." The Outlook 104 (May 3): 36.

Mating of Lydia is "agreeable and cheerful" because of Mrs. Ward's "lucid prose," her descriptions of rural English life, and her "narrative [which] runs smoothly."

12. ANON. "A Story by Mrs. Ward." American Monthly Review of Reviews 47 (May): 629.

Mating of Lydia "is a simple story, told in the spirited, human way that is Mrs. Ward's wont." The characters are "real in Mrs. Ward's best style" and "the movement of the novel is natural and smooth."

13. ANON. Review. New York Times Literary Supplement, October 9, pp. 429-30.

Mrs. Ward's characters resemble mere "puppets." The Coryston Family as a whole is interesting, but it does not

"absorb" one. It is basically "a lucid, spectacular disquisition on modern movements, a kind of literary pageant."

14. ANON. Review. Spectator 111 (October 18): 616.

Compliments "Mrs. Humphry Ward's eloquence in argument and skill in the presentation of her characters." Yet, because the plot of The Coryston Family seems "to have been ready made," the book cannot "be regarded as a work of first-rate creative imagination."

15. ANON. Review. New York Times Review of Books, October 19, p. 563.

The Coryston Family is not a tract "to show the lamentable effect upon a woman of an active participation in politics," which might have been expected of Mrs. Ward, an enthusiastic anti-Suffragist. Rather, Lady Coryston's "character. . .warped her interest in politics to an ugly, blind intolerance." "The whole novel is admirably balanced." It is superior to Mating of Lydia "in character drawing and naturalness of plot," and it is "one of the important novels of the year."

16. ANON. "The Coryston Family." New York Times Literary Supplement, October 30, p. 486.

The Coryston Family is among the "eight most talked-of novels of the autumn season."

17. ANON. Note. A. L. A. Booklist 10 (November): 119.

The Coryston Family is "the story of the struggle between conventional aristocracy and unconventional democracy."

18. ANON. "Recent Reflections of a Novel Reader." Atlantic Monthly 112 (November): 697.

Mating of Lydia is "a charming love-story, expertly told."

19. ANON. "The Magic of Mrs. Ward's Revelation." Current Opinion 55 (December): 432.

Excerpts from reviews of The Coryston Family.

20. A[ITKEN], W. F. "The Coryston Family." Bookman (London) 45 (November): 115.

The thesis of the novel perhaps "depends rather upon your own political, social or religious point of view." Nonetheless, the story "is endued with the vivacity, the charm, the arrestiveness that we have come to look for and to admire in all that Mrs. Humphry Ward writes."

21. BOYNTON, H. W. "Current Fiction." Nation 97
(November 20): 482.

Perhaps Mrs. Ward's fiction is becoming "obsolete because her world is vanishing: its existence is a survival; and of her own art she retains little more than the familiar technique." The Coryston Family, her latest novel, is illustrative of those facts.

22. COOPER, F. T. "The Technique of Conversation and Some Recent Fiction." Bookman (New York) 37 (June): 443-44.

Mrs. Ward "has ceased to be especially important in current fiction." During the time of publication of Robert Elsmere "a curiously inflated value was attached to the distinctly heavy series of theological and controversial monographs which she and her readers chose to regard as novels." Currently, "the novel with a purpose has fortunately gone out of fashion," so Mrs. Ward "has been forced to content herself with writing the novel of manners; and these later books, while not remarkable, are of a finished workmanship that many younger contemporaries might well envy." The situations in Mating of Lydia are "pleasant if not profound; and while it helps to pass an hour or two agreeably, it may all be safely and easily forgotten quite promptly."

23. COURTNEY, MRS. W. L. "The English Girl in Fiction."
North American Review 198 (November): 664-74.

Compares Charlotte Yonge and Mrs. Ward, both of whom are "realists. . . in the sense that they are close observers and faithful recorders." Rose Leyburn, who represents a "type" which appears again and again in the fiction, was Mrs. Ward's first "delightful girl portrait." Laura Fountain, Lady Kitty, Letty Tressady, Felicia Melrose all represent a reverse of Arnoldian seriousness. Marcella, Julie, Lucy, Mary Elsmere, Catherine, Lydia, on the other hand, are all creations of Mrs. Ward's "serious and deliberate self." Mrs. Ward, in her later fiction, "is looking backward, not forward. . . consequently her values are wrong, and her periods have got unconsciously mixed up, and the result is melodrama, not life." In searching for the modern English girl, "we must look elsewhere" than in the works of Yonge or Mrs. Ward.

24. F., L. M. Review. New York Times Review of Books, April 6, p. 200.

The Mating of Lydia "in spite of its many merits" is "just a little disappointing." The conclusion is "too much in accord with the conventions of romance." The happy ending of the novel is due more "to the author's determined interference than to the natural course of events."

25. F., W. A. "The Mating of Lydia." Bookman (London) 44 (April): supp. 14.

The hero of the book is "a little unreal," so he "just misses capturing our sympathy." Lydia, however, "lives" for us, "a product of the age which is emancipating women." The theme beneath the "disquisition on the use of wealth" is "the subtle resemblance between different forms of selfishness."

26. PAYNE, W. M. "Recent Fiction." Dial 54 (June 1): 465.

In Mating of Lydia, Mrs. Ward "has again made a surprisingly good story out of comparatively simple materials." The "plot. . . rises steadily to a climax of absorbing interest."

27. REELY, MARY KATHARINE. "Mary Augusta (Arnold) Ward." Book Review Digest 9 (December): 549-50.

Mating of Lydia is "essentially a love story; it deals with no problem, unless it be the problem of wealth and the responsibilities that go with it." A summary of critical reactions follows the summary.

28. _____. "Mary Augusta (Arnold) Ward." Book Review Digest 9 (December): 549.

Asserts that "the most pleasing thread of narrative in the book is the story of Marcia." Lady Coryston's "final breakdown and reconciliation with her sons are the touching incidents in the final chapters." Abstracts of critical responses follow the plot outline.

29. WARNER, CHARLES DUDLEY, ed. "Mrs. Humphry Ward." In The World's Best Literature.

Reprint of 1896.21.

1914

1. ANON. "Latest Works of Fiction." New York Times Review of Books, September 27, pp. 397-98.

Delia Blanchflower "does not rank with the best of Mrs. Ward's work owing to a certain perfunctory note which sounds in it again and again." It is "interesting and well written."

2. ANON. Note. A. L. A. Booklist 11 (October): 78.

Delia Blanchflower is "interesting but not equal to the author's best work."

3. ANON. Review. Springfield Republican, October 3, p.

5.

Delia Blanchflower, though "not the best that Mrs. Ward has ever written, is at the same time distinctly better and more interesting than most of those which she has written in more recent years."

4. ANON. "The New Books." The Outlook 108 (December 9): 843-44.

Praises Mrs. Ward's relative "detachment" in Delia Blanchflower, which presents both sides of the question of women's suffrage.

5. BOYNTON, H. W. "Some Novels from Abroad." The Nation 99 (October 15): 462.

Delia Blanchflower "is told with Mrs. Ward's customary suavity and charm."

6. E[DGETT], E[DWIN] F[RANCIS]. "Mrs. Humphry Ward's Suffrage Novel." Boston Transcript, September 23, p. 20.

Delia Blanchflower "is fiction at its best, fiction that causes us to think while we are deriving aesthetic enjoyment from it."

7. HOWELLS, W. D. "Editor's Easy Chair." Harper's Monthly Magazine 128 (January): 310-13.

The Coryston Family "is a study of contemporary English life done with such truth of drawing that you cannot deny its life-likeness; yet, somehow it does not appeal to you as life." The book does have "admirable qualities" and is "of a very noble spirit."

8. OLCOTT, CHARLES S. "Mrs. Ward and her Work." In The Lure of the Camera, pp. 95-109. Boston and New York: Houghton Mifflin Company.

Reprint of 1909.18.

9. _____. "The Real Robert Elsmere." In The Lure of the Camera, pp. 110-27. Boston and New York: Houghton Mifflin Company.

Reprint of 1909.19.

10. _____. "Other People and Scenery." In The Lure of the Camera, pp. 128-46. Boston and New York: Houghton Mifflin Company.

Reprint of 1909.20.

11. PAYNE, WILLIAM MORTON. "Recent Fiction." Dial 56
(March 16): 249-50.

The Coryston Family is "a searching and poignant study of the conflict between the older and the younger generations." Mrs. Ward's descriptions of the upper classes of English society are done "from accurate observation and with essential truthfulness."

12. S. "Some Recent Books." The Dublin Review 154:
378-80.

Finds that The Coryston Family "is interesting, and it is a very characteristic piece of work." There is "something curiously annoying in the fact that so often, even when the judgment approves, the imagination is dissatisfied."

13. WARD, WILFRID. "Reduced Christianity: Its Advocates and Its Critics." In Men and Matters, pp. 392-420.
London: Longmans, Green, and Co.

Mrs. Ward, in Richard Meynell, has presented a "bowdlerized Christianity of the superior person." She is "credulous and uncritical in her acceptance of modern theories, and. . .[is] the victim of sentiment in her desire to retain a place in the Christian Church for those who do accept those theories."

1915

1. ANON. Review. New York Times Literary Supplement, January 28, p. 28.

Commends Mrs. Ward's sympathetic portrayal of suffragists in Delia Blanchflower, even though she was anti-suffrage.

2. ANON. Review. Spectator 114 (January 30): 163-64.

Maintains that Delia Blanchflower came at an inopportune time: "While we are in the deep waters of the war it is impossible to expect the reading public to lend the same attention to a novel with this particular purpose that it would have lent two or three years back." Mrs. Ward objectively portrays "representatives of the one side or the other" in the novel.

3. ANON. "Delia Blanchflower." Bookman (London) 47 (March): 188.

Delia Blanchflower is based on "a hackneyed theme" and readers "look for a greater book than this from a writer of Mrs. Humphry Ward's attainments." The novel "gives a wide outlook on the question of the enfranchisement of women," but it is predictable and the characters are "conventional figures who continually do what one expects them to do."

4. ANON. "Mrs. Ward on a Problem of Divorce." New York Times Review of Books, September 26, p. 337.

Mrs. Ward's practice of using an historical incident as the basis for her novels has "never before. . .been quite so satisfactory" as in Eltham House. The book is "a trifle too long, and the proofreading of the most careless. . .but it is, nevertheless, an exceedingly interesting piece of work, and entirely without that perfunctory note which Mrs. Ward has struck in certain of her recent books."

5. ANON. "Fiction." The Athenaeum 2 (October 16): 263.

Eltham House "lacks interest as an exposition of an old problem in a modern setting."

6. ANON. Note. Wisconsin Library Bulletin 11 (October): 299.

Eltham House is an "absorbing novel" which makes "a return to Mrs. Ward's earlier and most successful field."

7. ANON. A. L. A. Booklist 12 (December): 140.
Reprint of 1915.6.

8. ANON. "The New Novels." The Outlook 111 (October 6): 335.

In Eltham House, "the theme is treated with dignity and refinement," and "has more direct force and vitality than anything Mrs. Ward has done for some time."

9. ANON. "Current Fiction." The Nation 101 (October 7): 437.

The hero of Eltham House is "merely an obstinate weakling." Caroline is not characterized to the fullest: Mrs. Ward "cracks her up to be considerably more than she shows her to be."

10. ANON. Review. Springfield Republican, October 14, p. 5.

Offers praise for Eltham House.

11. ANON. Review. Cleveland Open Shelf, October 15, p. 90.

Commends Eltham House.

12. ANON. Review. New York Times Literary Supplement, October 21, p. 366.

Eltham House is charged "not only with power but with humour."

13. ANON. Review. Spectator 115 (October 23): 546-47.

There is "little plot in the story, but there are some telling scenes, and some slight but very clever sketches of minor characters." Mrs. Ward captures "the reader's attention while she arouses in him the captious spirit of satire." In Eltham House, "the human interest well outweighs the upholstery."

14. ANON. "A Shelf of War Books and New Novels." Independent 84 (November 1): 196.

States that "Eltham House has dramatic power."

15. ANON. "Mrs. Ward's New Novel." Literary Digest 51 (November 13): 1090.

Eltham House is "a thrilling story, presenting with consummate skill the social and political life of London, and some suggestive thoughts on the problems of divorce."

16. E[DGETT], E[DWIN] F[RANCIS]. "Mrs. Humphry Ward's New Novel." Boston Evening Transcript, September 29, p. 22.

Praises Mrs. Ward's artistry and acknowledges the historical basis for Eltham House. In the novel, "Mrs. Ward fills in all the outlines of the story so that it seems to be a veritable record of actual events."

17. GWYNN, STEPHEN L. Mrs. Humphry Ward. New York: Henry Holt and Company. 127 pp.

Chapter 1 recognizes Mrs. Ward's popular appeal, but finds "that she is a publicist rather than an artist: or at least that her success was the success of a publicist rather than of an artist, and that even with developing artistic power she has never learnt to subordinate thoroughly the accidental to the essential interests of her craft." Chapters 2 through 7 evaluate and discuss Mrs. Ward's fiction. Ultimately, she "fails. . .because she is too little of an artist."

18. HALE, E. E. "Recent Fiction." Dial 59 (November 11): 422-23.

Mrs. Ward chose "an immensely good" subject, but Eltham House "is rather disappointing, however, in that it does not really deal with the subject presented."

19. O. "Some Recent Books." The Dublin Review 156: 406-08.

In Delia Blanchflower, "Mrs. Humphry Ward depicts very skilfully the gradual and unexpected growth of friendship between Delia and Mark."

1916

1. ANON. "Eltham House." Bookman (London) 49 (January): 134.

The novel "gains and suffers from its intimate association with an idea or thesis." Otherwise, it is "a gracious novel, full of a sense of ease and culture, of repose and elegance." Mrs. Ward "has reset the old situation in modern circumstances" in having been inspired by a tale from the past.

2. ANON. "Mrs. Humphry Ward's Touch." Saturday Review 121 (March 18): 283-84.

A Great Success is "a theatre of operations wherein the simple puppets of an unpretentious comedy of poetic justice have free permission to enjoy themselves." It is a "novelette" in which Mrs. Ward is "showing us exactly how this sort of thing should be done."

3. ANON. "Our Booking-Office." Punch 150 (March 22): 207.

A Great Success is "a jolly little story."

4. ANON. Review. New York Times Literary Supplement, March 16, p. 126.

Notes of A Great Success that if "the value of a novel consists rather in the questions it awakens than in those it puts to rest, then Mrs. Ward's chosen title has an even ampler range than she herself could have intended."

5. ANON. Review. New York Times Literary Supplement, June 15, p. 279.

Compliments Mrs. Ward's portrait of England and the war efforts of its people in England's Effort.

6. ANON. Review. Spectator 116 (June 17): 752-53.

Commends Mrs. Ward's patriotism in England's Effort and her abilities as a "close observer" and reporter of England's contributions to the war effort.

7. ANON. "Our Booking-Office." Punch 151 (July 12): 51.

England's Effort is the sort of book that has been "urgently needed."

8. ANON. "A Great Success." Bookman (London) 50
(August): 142.

In A Great Success, "the few characters are sharply drawn, and an effect is gained with the fewest possible words." The novel is "a simple story, well and pleasantly told."

9. ANON. "Mrs. Ward at the Front." Literary Digest 53
(September 23): 751.

England's Effort is done "in the novelist's best vein."

10. ANON. "Recent Publications." The New Republic 8
(September 30): 229.

England's Effort "will disappoint any one [sic] hoping for some critical or illuminating insight." Yet, even though the book is "ephemeral propaganda. . .it happens to be well-written."

11. ANON. "Lady Connie." London Times Literary Supplement, October 5, p. 474.

Questions whether or not Lady Connie will be happy with Douglas Falloden, despite the fact that "it is obviously the author's intention" for her to be so. All of the "serious interest" in the novel resides "in the change and growth of Falloden's character." Mrs. Ward's

characterizations, her handling of the plot, and her "admirably drawn" background at Oxford are commendable.

12. ANON. "Our Booking-Office." Punch 151 (October 18): 291.

Praises Mrs. Ward's sketch of Oxford in the 1870's and adjudges Lady Connie as "the best that Mrs. Ward has yet given us in what we might call her new popular manner."

13. ANON. Review. New York Times Literary Supplement, October 5, p. 474.

Finds the characters in Lady Connie interesting and well drawn, but the plot leaves the reader unsatisfied as to the future fate of some of the most engaging characters.

14. ANON. "Lady Connie." Spectator 117 (October 14): 447.

Lady Connie "as a study of complex and rather modern temperaments. . . is interesting," but "its chief attraction is to be found in its tribute to the imperishable glamour of Oxford, and its pictures of University social life at the opening of the last quarter of the last century."

15. ANON. Review. New York Times Literary Supplement, October 26, p. 508.

Notes that eminent French historian M. Gabriel Hanotaux wrote a preface for the French edition of England's Effort.

16. ANON. "Lady Connie." New York Times Review of Books, October 29, p. 460.

Concludes that "the story is interesting, and there are some charming pen pictures of Oxford and its social life thirty years ago." It displays "a sort of mellow, leisurely quality which is very agreeable."

17. ANON. Review. The Athenaeum 2 (October): 482.

In Lady Connie, Mrs. Ward demonstrates "not only a breadth of outlook. . .but also a modern point of view."

18. ANON. "Reviews." Saturday Review 122 (October 14): 371.

Objects to Mrs. Ward's presentation in Lady Connie of Oxford in the penultimate decade of the nineteenth century, claiming that she "either never learnt her Oxford thoroughly or her memory has failed her" and expresses the wish "that Mrs. Humphry Ward would take a little more trouble about details."

19. ANON. Note. A. L. A. Booklist 13 (October): 28.

England's Effort is a "very informing" record of Britain's war efforts.

20. ANON. Note. A. L. A. Booklist 13 (December): 127.

Lady Connie is "interesting though not one of Mrs. Ward's best novels."

21. ANON. "Lady Connie." The Nation 103 (December 21): 588.

Lady Connie "is very characteristically 'a Ward'" in terms of "subject and in treatment."

22. BOYNTON, H. W. "Some Outstanding Novels of the Year." The Nation 103 (November 30): 508.

Lady Connie is "a typical Mrs. Humphry Ward heroine," and the hero "is rather excessively athletic, Greek, god-like. . . We have met him so often before."

23. _____. "Some Stories of the Month."

Bookman (New York) 44 (December): 391.

"As a novelist" Mrs. Ward "is of the past." Her "later books. . . are more stories and less tracts" but otherwise "there is very little to distinguish Lady Connie. . . from Miss Bretherton or Marcella."

24. CHOATE, JOSEPH H. "Preface." In England's Effort, pp. v-xxix. New York: Charles Scribner's Sons.

England's Effort provides an "answer. . .as complete and triumphant as it is thrilling" to the question of the extent of England's participation in the war. The "introduction. . .is really little better than a synopsis of the book itself." "All America is vastly indebted to Mrs. Ward for her triumphant success in proving that England has done her best for making this great story so clear."

25. EARL OF ROSEBERY, K. G. "Preface." In England's Effort, pp. v-xiii. London: Smith, Elder & Co.

England's Effort is a series of "vivid and helpful letters" through which Mrs. Ward "has struck an effective blow" for England. It is an explanation "to those Americans who are disposed to think of us as laggards."

26. E[DGETT], E[DWIN] F[RANCIS]. Review. Boston Transcript, October 25, p. 8.

Lady Connie is "an excellent story, and a graphic exposition of the English world she [Mrs. Ward] knows so thoroughly."

27. GARDINER, A. G. "Mrs. Humphry Ward." In The Pillars of Society, pp. 261-67. London: J. M. Dent and Sons; New York: E. P. Dutton.

Robert Elsmere "sprang out of revolt against a Bampton lecture" and Mrs. Ward "has been writing pamphlets in the form of novels ever since." Her fiction suffers from several defects: it is "without the divine gift of humour," and is also "without passion," and finally lacks "the note of individual charm." Mrs. Ward's "unexampled success" is perhaps attributable to her connection to the Arnold family. She "thinks meanly of humanity," and she is "against democracy" as evidenced in her fiction. Mrs. Ward "needs a little of the alloy of our common clay."

28. HALE, EDWARD E. "Recent Fiction." Dial 61 (November 16): 396.

Mrs. Ward "never writes of ordinary people save as foil or relief, and only rarely of ordinary things." In Lady Connie "we are outsiders and held severely at a distance."

29. HANOTAUX, GABRIEL. "Preface." In L'Effort de L'Angleterre, pp. i-xvi. Paris: Hachette.

England's Effort is interesting and lively in its depiction of the English fighting spirit. The book illustrates an "elevated religious spirit."

30. MALLOCK, M. M. "The Newer Gospel." The American Catholic Quarterly Review 38 (January): 11-16.

Critiques the Modernist theology forwarded in Richard Meynell.

31. REELY, MARY KATHARINE. "Mary Augusta (Arnold) Ward." Book Review Digest 11 (February): 484.

"Eltham House is a parallel to Holland House of the eighteenth century." One of the book's aims is to discover an answer to the question "how have things modified in a hundred years?" Extracts of critical assessments follow the plot synopsis.

1917

1. ANON. "Lady Connie." Literary Digest 54 (March 3): 565-66.

Praises "the simple plot" whose "episodes, experiences, and dramatic situations are handled with skill."

2. ANON. "Towards the Goal." London Times Literary Supplement, August 2, p. 363.

"What gives the book [Towards the Goal] its importance is the fact that Mrs. Ward took a trip in the

track of the Unspeakable, saw with her own eyes the proofs of his devastations, and heard with her own ears the stories of his barbarities."

3. ANON. Review. New York Times Literary Supplement, August 2, p. 363.

Mrs. Ward displays a "sober and balanced narrative" in Towards the Goal.

4. ANON. "A Necessary Paean." Saturday Review 124 (August 18): 132.

"It is well that books like Towards the Goal should be written and read; they fix events in our memories which would otherwise be crowded out by new happenings."

5. ANON. Review. Springfield Republican, August 19, p. 15.

Commends Mrs. Ward's purpose in Towards the Goal.

6. ANON. Review. New York Times Review of Books, August 19, p. 301.

In Towards the Goal, the "very pages seem to tremble under the thunder of the guns. . .one sees both the body and soul of England stripped and straining at its colossal task." It is "a wonderful story, tragic, inspiring, deeply

moving, and Mrs. Ward tells it well, though with the utmost brevity."

7. ANON. Review. The Athenaeum 2 (September): 476.

Towards the Goal "gives a stirring account of the way in which the British nation gradually woke up to the realities of the war."

8. ANON. "Mrs. Humphry Ward's Novel." Saturday Review 124 (October 13): 290.

In Missing, "the story has little subtlety." In addition, the depiction of characters "generally is not on Mrs. Ward's usual level."

9. ANON. Review. New York Times Literary Supplement, October 4, p. 476.

Missing is rather weak and lifeless, perhaps because Mrs. Ward took no real interest in the story "for its own sake."

10. ANON. "Missing." London Times Literary Supplement, October 4, p. 476.

The novel, although "a sound story well composed and logically, if lengthily worked out" has a scarcity "of the glamour and the light that can be found in the tales in

which Mrs. Humphry Ward has herself been keenly interested."

11. ANON. "Towards the Goal." Spectator 119 (October 6): 358.

Praises Towards the Goal and notes that "a good deal of what she [Mrs. Ward] has to say will probably be new to many people in this country."

12. ANON. "Missing." New York Times Review of Books, October 28, pp. 433-34.

Mrs. Ward, in Missing, "requires nearly 400 pages in which to develop the rather slight story." "The most interesting parts of the book are the occasional glimpses it gives of England and the English at war, glimpses few and very brief."

13. ANON. A. L. A. Booklist 14 (October): 21.

Towards the Goal provides "a brief outline of how England worked out her unpreparedness" during wartime.

14. ANON. Review. The Athenaeum 2 (November): 597.

Missing "is a pedestrian performance, by no means on the level of Marcella or Helbeck of Bannisdale."

15. ANON. "Missing." Spectator 119 (November 10): 528.

Missing is "almost too poignant to be borne at this moment." Mrs. Ward has "faithfully depicted" the anxieties of "a war bride whose husband is missing."

16. ANON. "Our Booking-Office." Punch 153 (November 28): 573-74.

Mrs. Ward handles the situation in Missing "with a skill that the most popular might envy." The last chapters of the novel are "as moving as anything that Mrs. Ward has given us."

17. ANON. "The New Books." Independent 92 (November 17): 342.

As "a work of contemporary history," Towards the Goal "must win a lasting reputation."

18. ANON. "The Spirit of the Allies." The Nation 105 (November 15): 542-43.

Praises Towards the Goal for its "bits of description, incident, or personal characterization, skilfully woven into the narrative of a rapid journey."

19. ANON. "Missing." Bookman (London) 53 (December):
supp. 110.

Missing "is interesting as a study of the effect the war has on widely different natures."

20. ANON. Note. Wisconsin Library Bulletin 13
(December): 314.

Missing is "an absorbing picture of life among the cultured classes in England during the war."

21. BENNETT, ARNOLD. "Mrs. Humphry Ward's Heroines." In Books and Persons, pp. 47-52. New York: George H. Doran Company.

Concedes that Mrs. Ward "knows her business" and that her "novels are praiseworthy as being sincerely and skilfully done, but they are not works of art." Her heroines are "excruciating" and "capable of rousing temperaments such as my own to ecstasies of homicidal fury." There is "a destiny for Mrs. Humphry Ward's heroines. It is terrible, and just. They ought to be caught, with their lawful male protectors, in the siege of a great city by a foreign army. Their lawful male protectors ought, before sallying forth on a forlorn hope, to provide them with a revolver as a last refuge from a brutal and licentious soldiery. And when things come to a crisis, in order to be concluded in our next, the

revolvers ought to prove to be unloaded. I admit that this invention of mine is odious, and quite un-English, and such as would never occur to a right-minded subscriber to Mudie's. But it illustrates the mood caused in me by witnessing the antics of those harrowing dolls."

22. BOYNTON, H. W. "Ideals and Allegiances in Current Fiction." Bookman (New York) 46 (January): 599-600.

"Missing is a piece of storytelling as pure and simple as one need look for nowadays."

23. _____. "A Stroll Through the Fair of Fiction." Bookman (New York) 46 (November): 337-38.

Missing is "essentially a love story under current conditions, rather than an attempted interpretation of England at war."

24. _____. "Outstanding Novels of the Year." Nation 105 (November 29): 600.

Missing exemplifies the use of the war in fiction "as a background or fulcrum, a romantic convenience."

25. EARL OF ROSEBERY, K. G. "Preface." In England's Effort, pp. v-xiii. London: Smith, Elder & Co.

Reprint of 1916.25.

26. E[DGETT], E[DWIN] F[RANCIS]. Review. Boston Transcript, November 3, p. 8.

"If the war must enter fiction, it can scarcely enter it more wisely and more significantly" than in Missing.

27. M., D. L. "Towards the Goal." Boston Transcript, September 5, p. 6.

Towards the Goal "is authoritative." Mrs. Ward "possesses the imagination and the art which make her readers see with her--an element which gives the book a worth which could never have been gained by the facts in the hands of one less skilled."

28. REELY, MARY KATHARINE. "Mary Augusta (Arnold) Ward." Book Review Digest 12 (February): 569-70.

Lady Connie "is a typical Mrs. Humphry Ward heroine." Falloden "is a typical Mrs. Humphry Ward hero." "The interest of the book lies. . . in the description of life in Oxford in the 80's." A number of extracts from critical evaluations follow the plot sketch.

29. _____. "Mary Augusta (Arnold) Ward." Book Review Digest 12 (February): 569.

England's Effort presents a "particularly inspiring" story of "what the women are doing, their cheerfulness,

courage and devotion." Critical responses to the book follow the descriptive paragraph.

30. ROOSEVELT, THEODORE. "Introduction." In Towards the Goal, pp. v-xii. London: John Murray. New York: Charles Scribner's Sons.

In Towards the Goal, "Mrs. Ward writes nobly on a noble theme." The book is "of high value as a study of contemporary history. It is of at least as high value as an inspiration to constructive patriotism."

31. WARNER, CHARLES DUDLEY, ed. "Mrs. Humphry Ward." In The World's Best Literature.

Reprint of 1896.21.

1918

1. ANON. Review. Cleveland Open Shelf, January 3, p. 3.

Missing is "not one of Mrs. Ward's best stories in its characterization but, as usual, [is] well told."

2. ANON. "Religion After the War." Literary Digest 56 (January 19): 35.

Missing "is distinguished by the absence of that wrestling with rationalistic doubts which has characterized so much of Mrs. Ward's religious writing."

3. ANON. "Old Bottles." The Nation 106 (January 24): 95.

"In its physical boundaries, Mrs. Ward's world never differed greatly from Trollope's." Missing is "a Victorian romance projected against the world war."

4. ANON. Review. Dial 64 (January 31): 117.

What is missing from Missing is "reality." The novel is entertaining, but Mrs. Ward "cannot reproduce life" in her fiction.

5. ANON. A. L. A. Booklist 14 (February): 171.
Reprint of 1917.20.

6. ANON. Review. Springfield Republican, February 10, p. 13.

Missing "is a poignant little tragedy, portrayed with fidelity, restraint, and verisimilitude."

7. ANON. "Elizabeth's Campaign." New York Times Review of Books, October 13, p. 445.

The closing part of the book is "far and away the most interesting. And it is interesting by and of itself because of its own vividness and truth, and not on account of anything that has gone before." The real war tends to mar our interest in Mrs. Ward's novel; indeed, it seems as if Mrs. Ward "cares very greatly about the war and very little about her characters or about the story she has to tell." As a result, "a great deal of the novel is perfunctory, full of repetitions, and drags so badly as to become extremely wearisome."

8. ANON. Review. New York Times Literary Supplement, October 17, p. 494.

The "weakest part" of the Recollections is the ninety pages given to her [Mrs. Ward's] childhood and family. Here Mrs. Ward is almost as bad as a biographer." Otherwise, the Recollections are "a gallery of pleasant portraits most of which can move and speak from their frames."

9. ANON. "A Pick of War Novels." Nation 107 (October 26): 492-93.

Elizabeth's Campaign is "too clearly contrived, and too slender in characterization, to be impressive."

10. ANON. "Our Booking-Office." Punch 155 (November 6): 307.

Mrs. Ward's Recollections are "always interesting and (perhaps rather unexpectedly) entertaining" but somewhat "spoilt by the inclusion of too many 'testimonials' to her own work."

11. ANON. "Mrs. Humphry Ward's Recollections." Spectator 121 (November 2): 486-87.

Appreciates "the simplicity and emotion" that Mrs. Ward reveals in such persons as Matthew Arnold, Walter Pater, and Henry James. In the Recollections, "the portraits which emerge with most vividness are those of the minor characters," such as her grandmother and her father.

12. ANON. "Among the New Novels." The Outlook 120 (November 6): 380.

Elizabeth's Campaign is one of "the best two war stories of the year," notable for the skills in characterization and also patriotism.

13. ANON. "England of Yesterday and Today." New York Times Book Reviews, November 17, p. 2.

Mrs. Ward's Recollections are "a collection of

memories that do indeed kindle and interest the mind of him who reads."

14. ANON. "The War and Elizabeth." London Times Literary Supplement, November 28, p. 582.

Finds that Elizabeth Bremerton, the heroine of The War and Elizabeth, "in her attitude to the war. . .stands for the generality of English people" because of her patriotism. In the novel, through character and incident, Mrs. Ward gives to us "a full and fair picture of English feelings and activities during the last autumn, winter and spring of the great war."

15. ANON. Review. New York Times Literary Supplement, November 28, p. 582.

The heroine of The War and Elizabeth exemplifies the patriotic spirit of the English during the war.

16. ANON. "Mrs. Ward." Saturday Review 126 (November 2): 1015-16.

A Writer's Recollections is "an interesting record of a well-filled life."

17. ANON. "Our Booking-Office." Punch 155 (December 11): 395.

The War and Elizabeth is "an admirably drawn picture of life in rural England at its most critical hour."

18. ANON. Note. Wisconsin Library Bulletin 14 (December): 269.

Elizabeth's Campaign is "a war novel. . .in which one of Mrs. Ward's super-secretaries converts a reactionary English squire to patriotism."

19. ANON. Note. A. L. A. Booklist 15 (December): 111.

Elizabeth's Campaign is the story of "a passionately patriotic woman" demonstrating to "a conservative English landowner" the true meaning of "loyalty to England."

20. ANON. "Elizabeth's Campaign." Catholic World 108 (December): 403-04.

In Elizabeth's Campaign, Mrs. Ward "draws a striking picture of the different attitudes towards the War prevalent in England." "The chief charm of the book lies in the uniform distinction and grace of writing which are Mrs. Ward's by birthright and training. Its greatest lack is the absence of the creative imagination that conceives incidents and characters through sheer artistic impulse, and with no conscious purpose of didacticism."

21. ANON. "Notes on New Books." Dial 65 (December 14): 574.

Elizabeth's Campaign depicts several "typically British" characters in the novel in the persons of "the heavy, overbearing father, the timid daughter, the somewhat supercilious young officer." The novel has "little appeal, and compares so unfavorably in plot and handling with much of Mrs. Ward's previous work."

22. ANON. "The War and Elizabeth." Spectator 121 (December 21): 735.

It is difficult to be convinced of Mr. Mannering's sudden conversion to patriotism: "One cannot avoid the conviction that not even the death of an heroic son would have converted a man who had remained bemused by his odious absorption in aesthetic pleasure for nearly four years."

23. CHOATE, JOSEPH H. "Preface." In England's Effort, pp. v-xxxiii. New York: Charles Scribner's Sons.

Reprint of 1916.24.

24. E[DGETT], E[DWIN] F[RANCIS]. "Mrs. Ward and War-Time England." Boston Evening Transcript, October 19, p. 6.

Elizabeth's Campaign is "a placid chronicle solely of war's reactions on men and women" and "a faithful record

of events." The novel also is "a revelation of English character."

25. _____. "Mrs. Humphry Ward's Recollections." Boston Evening Transcript, December 18, p. 10.

Mrs. Ward's Recollections are "a series of vivid portraiture of the men and women of distinction whom she has known."

26. MELDRUM, D. S. "Mrs. Humphry Ward's Novels." Bookman (London) 54 (April): 24-25.

Meldrum expresses agreement with Stephen Gwynn's evaluation of Mrs. Ward's work, as propounded in 1915.17.

27. [MURRY, JOHN MIDDLETON]. "The Victorian Solitude." Living Age 299 (December): 680-82.

"Mrs. Humphry Ward is a commonplace writer. . .the quality of commonplace we find in her is to be found in all her contemporaries."

28. REELY, MARY KATHARINE. "Mary Augusta (Arnold) Ward." Book Review Digest 13 (February): 584.

Towards the Goal "tells what needed to be made graphic of the work of the navy and of the army in France." The book "is, in some sense, a sequel to

England's Effort." The descriptive paragraph is followed by various critical responses.

29. _____. Mary Augusta (Arnold) Ward." Book Review Digest 13 (February): 583-84.

Missing is "a war novel not concerned with the soldier at the front except as seen thru the tears and anguish of the woman at home," Nelly Sarratt, who is a "very beautiful, childlike, appealing little soul." Excerpts of critical reactions follow the plot summary.

30. ROOSEVELT, THEODORE. "Introduction." In Towards the Goal, pp. v-xii. New York: Charles Scribner's Sons. Reprint of 1917.30.

31. WEST, REBECCA. "Mrs. Humphry Ward Again." Bookman (London) 55 (December): 106-07.

The Recollections "do not make such good reading as their material promises." It seems hardly possible "that a person of such vehement energy can pour it out unstintedly on the production of literature and yet never be able to transmute it to creative energy." There are "one or two interesting anecdotes. . .and numerous self-revelations" along with "a certain amount of historical interest" in the volume. But "reading this volume is like watching a very forceful person hanging up faded

photographs, which at the best of time can never have been very good likenesses, on all the wrong places of the wall." Mrs. Ward's "literary pretensions" have never emerged "more brazenly than in this volume."

1919

1. ANON. "Our Library Table." Saturday Review 127 (January 4): 17.

The War and Elizabeth "is one of the finest novels of the season."

2. ANON. Note. A. L. A. Booklist 15 (February): 183.

The Recollections are "the story of an interesting individual life, and an unfolding of much of the intellectual life and the movements of political and religious thought of the England of the latter nineteenth century."

3. ANON. "Reviews of New Books." Literary Digest 60 (February 22): 45-46.

The Recollections provide "a very fascinating record" which "brings the reader in direct touch with vital figures in England's religious, academic, and literary

life in the Victorian period." Mrs. Ward evinces a "graphic sense of character" in her reminiscences.

4. ANON. "Fields of Victory." New York Times Literary Supplement, July 24, p. 396.

Finds "nothing very new in such reminiscences" but is appreciatory of the work's "cultivated and reflective sympathy" which "will appeal to many readers who are satiated with mere impressionism and sensationalism."

5. ANON. Review. Wisconsin Library Bulletin 15 (July): 181.

In the Recollections, the "descriptions of her own literary work especially of the writing of Robert Elsmere are extremely interesting."

6. ANON. "Fields of Victory." The London Times Literary Supplement, July 24, p. 396.

Maintains that Fields of Victory "will appeal to many readers who are satiated with mere impressionism and sensationalism."

7. ANON. "Fields of Victory." Spectator 123 (July 26): 115-116.

Fields of Victory is a "profoundly interesting new book," the purpose of which is "to show 'the overwhelming

and decisive influence' of the British Army in the last stage of the war."

8. ANON. "Our Booking-Office." Punch 157 (August 20): 180.

Fields of Victory is written "with a finely balanced judgment."

9. ANON. "Fields of Victory." New York Times Review of Books, September 28, p. 498.

In Fields of Victory, "Mrs. Ward gives still another striking instance of that foible common to nearly all writers about the war, French, British, and American alike--the proneness to see the effort and the achievement of his own country dominant over that of the others. Mrs. Ward, for instance, is quite sure that the British Army won the war, aided, to a certain extent, by the French and still less by the Americans."

10. ANON. "Books of the Fortnight." Dial 67 (October 4): 324.

Fields of Victory "has perspective and clear vision."

11. ANON. "Notes on New Books." Dial 67 (November 1): 384.

Fields of Victory gives one "the impression of rubbing shoulders with those personages who held the destinies of armies like chessmen on a board." The book is "clear-visioned, scholarly, and concise."

12. ANON. "Book Reviews." The Weekly Review 1 (November 19): 623.

Praises Fields of Victory as "a frank, but by no means boastful exposition of England's achievements."

13. ANON. Note. A. L. A. Booklist 16 (November): 52.

Fields of Victory is an "exposition of the decisive victories of the British in 1918 and the comparative contributions of her allies at this time."

14. ANON. "Fields of Victory." The Outlook 123 (November 12): 309.

Fields of Victory presents "vivid accounts of visits to the front, moderate comments on the peace terms, and welcome appreciation of American effort."

15. ANON. Review. New York Times Review of Books,
November 23, p. 669.

The plot of Helena "holds the reader's attention."
The novel is written in a "smooth style, very pleasant to
read."

16. ANON. Review. London Times Literary Supplement,
November 27, p. 694.

Detects some problems with plot construction in
Cousin Philip, but praises the manner in which Mrs. Ward
has portrayed the "new" woman and appreciates her
perceptive "grasp of social values."

17. ANON. "The Post-War Girl." Saturday Review 128
(December 6): 538.

One may read Cousin Philip "with pleasure."

18. ANON. Review. Springfield Republican, December 12,
p. 8.

Praises Fields of Victory.

19. ANON. "The Elder Novelists." The Nation 109
(December 20): 801-02.

As time has passed, and "life has moved farther and
farther beyond. . .[Mrs. Ward's] sympathies and her
insight, her successive books have become emptier and more

unreal." In Helena, Mrs. Ward "sinks to a level incredibly below her original gifts and mental calibre." The novel is "important only as bringing home the fact, not always remembered, that both in life and art mere length of experience without inner change will not achieve that prophetic strain of which Milton spoke."

20. ANON. "The New Books." The Outlook 123 (December 24): 550.

Helena, which is a "weak novel of love and society," is "below the level of Mrs. Ward's usual work in fiction."

21. BOYNTON, H. W. "Notes on the New Girl." The Weekly Review 1 (December 13): 664.

In Helena, Mrs. Ward, despite her "attempt to be impartial. . . plainly enough sees the new girl only as a phenomenon or a phase which time will take care of very comfortably."

22. C., M. "Good Form." The New Republic 20 (October 8): 299.

There is a condescending attitude toward Americans in Fields of Victory. Mrs. Ward separates the Allied forces into "those that are wonderful, and those that are wonderful but." England is placed in the former category, but "America slides tacitly into the second category."

23. CHOATE, JOSEPH H. "Preface." In England's Effort, pp. v-xxxiii. New York: Charles Scribner's Sons.

Reprint of 1916.24.

24. E[DGETT], E[DWIN] F[RANCIS]. "Mrs. Humphry Ward and English Life." Boston Evening Transcript, December 3, p. 8.

"In Helena, as in all her other novels, she has contributed to us a knowledge of certain striking features of English life."

25. GILMAN, LAWRENCE. "The Mind of Mrs. Humphry Ward." North American Review 209 (February): 267-71.

The Recollections are largely a collection of "platitudes. . . obtuse aesthetic clichés. . . dull traditionalisms." They are "rewarding" when Mrs. Ward "forgets to exhibit Robert Elsmere and Eleanor and Helbeck of Bannisdale as literary Perunas, and is willing to let her epoch speak in the rich timbre of her meditations."

26. L., M. D. "Fields of Victory." Boston Evening Transcript, October 8, p. 4.

Fields of Victory "comes at an inopportune moment" during the war. The book "will prejudice rather than win American readers."

27. LONG, WILLIAM J. "An Essay of Recent Literature." In English Literature, p. 581. Boston: Ginn and Company.

Mrs. Ward is "always serious; well informed also, and up to date." Her later novels "are all alike-- conscientious, well written, of high purpose, but without genius or humor or even a frivolous feminine touch to give them charm." Perhaps "the secret of Mrs. Ward's popularity" is that in her fiction "she takes you into the 'upper circles' and flatters your delusion that they are any more brainy or happy than your own." David Grieve is her "best and least popular novel."

28. LOVETT, R. M. "Mary in Wonderland." Dial 66 (May 2): 463- 65.

The Recollections are like "a child's tea-party with everybody for half a century invited and accepting, and all there at once, a party like Alice in Wonderland with old Miss Martineau as the Red Queen crying 'off with his head,' and Uncle Matthew dangling his gloves like the White Rabbit, and Mark Pattison as the Mad Hatter, complaining that it's always jam tomorrow and never today, and the Master of Balliol perched on the wall like Humpty Dumpty--and little Mary handing round the cakes." Mrs. Ward recorded her impressions of famous literati of the day "cheerfully and without prejudice--except a little for Wells, who is a journalist (clearly Mary is thinking of a

newsboy) and Lytton Strachey, who stuck out his tongue at her grandfather's portrait." Fortunately, Mrs. Ward "closes her Recollections twenty years ago--when the charm was still strong of that incomparable play world which was opened to her so freely and in which she stayed so pleasantly and so long."

29. [MANSFIELD, KATHERINE]. "A Post-War and a Victorian Novel." The Athenaeum 2 (December 19): 1371.

Cousin Philip is unsatisfactory because "the larger tragedy" of the novel "cuts across the flowing lines of her [Mrs. Ward's] book, spoiling the pattern."

30. SCUDDER, VIDA D. "The Victorian Background." Yale Review 9 (October): 216-21.

The Recollections is not "a brilliant book" but "a pleasant one," representing "the best of good society. Yet it is surprising how the occasional advent of a Frenchman among these high-bred Englishmen refreshes the air."

31. WEST, REBECCA. Living Age 300 (February): 297-300.
Reprint of 1918.31.

1920

1. ANON. "Books in Brief." The Nation 110 (January 31): 151.

The "thesis" of Fields of Victory is that "England won the war." It contains "vivid glimpses" of battle scenes and "records of pleasant hours" with high-ranking officials, but "the war has certainly won Mrs. Ward. Her 'if' as to the next war, her hope of a better world, are perfunctory and parenthetical."

2. ANON. "Fields of Victory." American Monthly Review of Reviews 61 (January): 106.

A notice of the publication of Fields of Victory.

3. ANON. "Mary Augusta (Arnold) Ward." Book Review Digest 15 (February): 524.

Helena Pitstone "underneath her obstreperous exterior. . . is whole souled and reasonable and a creature of splendid impulses." Abstracts of critical assessments of Helena follow the plot outline.

4. ANON. "Fields of Victory." Catholic World 110 (February): 694.

Mrs. Ward's "style and power" combine to make Fields of Victory "first-class reading." It is unfortunate that

the "puerile question" of "who won the war" is still being argued, and it is "an especial disappointment to find it raised (and answered, of course) in the course of any writing which has the generous breadth and distinction of Mrs. Ward's."

5. ANON. Note. A. L. A. Booklist 16 (March): 206.

Helena is a novel "that will be disappointing to those who take seriously the thoughtful element, but will be enjoyed by those who read it simply as an interesting, romantic story."

6. ANON. "Mrs. Humphry Ward." The London Times, March 25, p. 17.

An obituary paying tribute to Mrs. Ward, "a woman with a heart that could, and did, feel for the joys and the sufferings of all humanity."

7. ANON. "Our Booking-Office." Punch 158 (April 14): 299.

Mrs. Ward's death caused "a gap that it will be hard to fill."

8. ANON. "The Author of Robert Elsmere." The Outlook 124 (April 7): 583-84.

Mrs. Ward probably "wrote too much and too fast." She "had not the genius of a George Eliot, nor was she gifted with structural skill in making her situations single and powerful," but she is "an interesting figure in literature. . . a link between the Victorian era and the ultra-modern impressionists."

9. ANON. "Mrs Humphry Ward." New York Times Literary Supplement, April 8, p. 22.

Harvest is "little else than a plot of mystery and exciting incident," but Mrs. Ward used her stories for a high, noble purpose.

10. ANON. "Fiction." The Spectator 124 (April 10): 494.

Harvest "is a story of triumphant Feminism."

11. ANON. Note. New York Times Review of Books, April 18, p. 190.

Notes Mrs. Ward's "posthumously published Harvest."

12. ANON. "The Gossip Shop." Bookman (New York) 51 (May): 374-75.

An obituary notice of Mrs. Ward.

13. ANON. "Mrs. Humphry Ward." American Monthly Review of Reviews 61 (May): 545.

An obituary article on Mrs. Ward.

14. ANON. "Mrs. Humphry Ward." Literary Digest 65 (May 1): 40-41.

Contains excerpts from articles written just after Mrs. Ward's death.

15. ANON. "The Passing of Mrs. Humphry Ward." Living Age 305 (May 15): 415-18.

Mrs. Ward's "later novels were not as good as the novels of her early period and her prime." Harvest is "little more than a plot of mystery and exciting incident."

16. ANON. "New Novels Well Worth While." The Outlook 125 (June 9): 280.

Harvest contains "the qualities that have marked the very best" of Mrs. Ward's novels. It is "superior" to Helena in its refusal to rely on the "commonplace of a 'happy ending.'"

17. ANON. Review. Springfield Republican, August 22, p. 11.

In Harvest, Mrs. Ward does not make the female characters "seem very real. . .[she] at no time visualizes their lives and pursuits from their own standpoint." There is in the novel "an earnest effort at understanding, however, . . .always apparent."

18. BOYNTON, H. W. "Unhappy Tales." The Weekly Review 2 (June 30): 680.

It is fortunate that it is not "necessary. . .to remember Mrs. Ward by this book [Harvest]."

19. E[DGETT], E[DWIN] F[RANCIS]. "Mrs. Humphry Ward's Last Novel." Boston Evening Transcript, May 5, p. 4.

In Harvest, Mrs. Ward "has brought the artifices, and mechanism of sensationalism, together with certain devices of coincidence that are practically beyond the bounds of belief." Robert Elsmere, David Grieve, Helbeck of Bannisdale, and The Coryston Family are praised as "phases of English life. . .powerfully and faithfully delineated." Delia Blanchflower was the beginning of an "artistic undoing" which "reaches its climax in Harvest."

20. FIELD, LOUISE MAUNSELL. "Posthumous Novel by Mrs. Humphry Ward." New York Times Reviews of Books, April 4, p. 1.

Harvest, "while not indeed equal to her best," exhibits "no falling off from the standard set by her recent work, but on the contrary rises somewhat above it."

21. FIRKINS, O. W. "Mrs. Humphry Ward." The Weekly Review 3 (October 27): 368-70.

"Marcella and Robert Elsmere are Mrs. Ward's culminations." Although Mrs. Ward had "streaks of littleness" in her nature, she also possessed "a spaciousness of mind disclosing itself in her charity for social theorists."

22. GREY, ROWLAND. "The Heroines of Mrs. Humphry Ward." Fortnightly Review 113 (June 1): 886-96.

A memorial tribute to Mrs. Ward's accomplishments, analyzing the women in her novels and defending her against detractors. Mrs. Ward "was profoundly interested in her own sex, and loyal to her unquestionable faith in its development in the new field." "The vocations and the prominence of her heroines prove her a genuine feminist." Mrs. Ward was not "cruel" in her depiction of the "petty-natured woman." Though "prolific in production, she was never slovenly nor over-hasty."

23. HARRIS, MURIEL. "Mrs. Humphry Ward." North American Review 211 (June): 818-25.

Discusses Mrs. Ward's role as a social reformer and propagandist of her time.

24. _____. "Mrs. Humphry Ward." Nation 110 (April 3): 424-25.

Mrs. Ward represents "the end of an epoch." She exemplified "an ample Victorian personality, a figure which, once the most liberal of its age, stood still long enough to become one of the most conservative."

25. LUBBOCK, PERCY, ed. The Letters of Henry James. 2 vols. New York: Charles Scribner's Sons, 1:187, 318-20, 323-27; 2:264-65, 265-67, 366-67.

Contains seven letters written from James to Mrs. Ward.

26. MALLOCK, W. H. "Chapter 14." In Memoirs of Life and Literature, pp. 202-05. London: Chapman and Hall, Ltd.

Robert Elsmere is "particularly appropriate to the time at which it was published." Mrs. Ward is "the best-educated woman novelist of her generation." Robert Elsmere attempts "to found a rationalised Christianity" but such a religion has "no foundation but sentiment and certain tours-de-force of the imagination."

27. M[ANSFIELD], K[ATHERINE]. "Mrs. Humphry Ward's Last Novel." Athenaeum 1 (May 7): 606.

Mrs. Ward is a novelist who "recognized the problems with which her generation was faced." In her first novels, the tackling of a problem is of first importance; "the plot, the story, is the least important thing. What is important is the messages that her characters have to deliver." Mrs. Ward's "later books rely upon the story. They are failures for this reason." All in all, Mrs. Ward's "imagination was poor." She should not "be judged by Harvest," which is simply "a plain mystery novel."

28. MURRY, JOHN MIDDLETON. "The Gulf Between." In Evolution of an Intellectual, pp. 98-108. 17 Thavies Inn, E. C.: Richard Cobden-Sanderson.

Reprint of 1918.27.

29. PURE, SIMON. "The Londoner." Bookman (New York) 51 (March): 43.

Cousin Philip "gets perilously near betraying the novelette mind."

30. _____. "The Londoner." Bookman (New York) 51 (April): 153.

Mrs. Ward "has written almost all the political novels of the last quarter of a century." She "has never

understood politics from the inside, but has all the time been trying to bolster up the conventional ideal that the newspapers foster."

31. _____. "The Londoner." Bookman (New York) 51 (June): 417-18.

"Mrs. Ward's best work was done early." She is remembered as "a figure which was imposing rather than important" in the world of letters. Mrs. Ward's political novels were popular because she "seemed to lift the curtain" and allow us to peer "into the privacy of the Prime Ministers' homes."

32. _____. "The Londoner." Bookman (New York) 52 (October): 137-38.

Notes a letter from a reader, stating that Mrs. Ward is lampooned "in a novel by a less famous writer, Mrs. George de Horne Vaisey." "Nobody. . .has gone to the novelists for material in the way that older persons have gone to Mrs. Ward." The reason for this is that Mrs. Ward "always acted in the most perfect good faith, and without any humor whatsoever. She thus, in the vulgar phrase, 'asked for it.'"

33. SCARBOROUGH, DOROTHY. "Among the New Novels."

Bookman (New York) 50 (February): 629.

Mrs. Ward, the "esteemed and sometimes tiresome British author," has, in Helena, written a book "with the top of her mind, without inside help from the heart." The plot is "badly bungled." She "obviously wishes to portray the modern young woman as she thinks of her-- unconventional, high-headed, wilful, attractive." The novel is not "in sympathy with the modern young woman" because the author "doesn't know her, and so can't portray her."

34. SEGRÉ, CARLOS. "Alcuni Ricordi di Mrs. Humphry

Ward." Nuova Antologia 209 (November 16): 136-43.

Mrs. Ward was perhaps a bit critical of contemporary Italy, but she was a friend to the country. Despite her tremendous commercial success, she failed to realize that to focus on illustrating certain problems or conflicts of general character limited possibilities in novel writing.

35. SHANKS, EDWARD. "London Letter." Dial 68 (June):

769-73.

Mrs. Ward "outlived her intellectual eminence, though not her popularity." Although she "had not a first-class mind. . .in her prime she was a powerful influence." Mrs.

Ward "was one of the most serious novelists that ever lived."

36. STEWART, HERBERT L. "Mrs. Humphry Ward." McGill University Magazine 19 (April 20): 193-207.

Mrs. Ward "has presented in the most forcible and persuasive way those perils to culture and to the high values of civilization which democracy unbridled and uneducated seems to involve."

37. _____. "Mrs. Humphry Ward and the Theological Novel." Hibbert Journal 18 (July): 675-86.

In general, Mrs. Ward "wrote for those whose minds are awake, or at least capable of being awakened, to the great issues of contemporary thought." In her religious novels, she wished "to enter with that St. Paul called 'charity' into the attitude of all candid souls who have set out, in however blundering a fashion, upon the great quest." After noting principal influences upon her religious views--Taine, Edmond Scherer, Pattison, Jowett, Pater, Matthew Arnold--Stewart examines the "proposed practical solution of the issue about Modernism as she has set it forth in The Case of Richard Meynell." The solution is "the most vulnerable side in the whole programme for the future of the Church."

38. TREVELYAN, JANET P. "Mrs. Humphry Ward and Italy."

The Anglo-Italian Review 6 (December): 520-26.

Discusses Mrs. Ward's fondness for Italy.

39. WOODS, MARGARET L. "Mrs. Humphry Ward: A Sketch from Memory." London Quarterly Review 234 (July): 147-60.

A personal reminiscence providing details of Mrs. Ward's private and artistic life.

1921

1. CHEVALLEY, ABEL. "Les Romancieres Victorrienes: les Brontës, George Eliot, Mrs. Humphry Ward." In Le Roman Anglais de notre Temps, pp. 37-54. Oxford: Oxford University Press.

Mrs. Ward's work "continued, without eclipsing, that of George Eliot," but her contemporary "literary influence. . .[is] almost null." She was a chronicler of her age but "has exercised only the most restrained of influences and forces." Mrs. Ward "never pretended" to humor.

2. CLIFFORD, MRS. W. K. "Mrs. Humphry Ward." The Literary Review, January 19, p. 6.

A summary of Mrs. Ward's literary career and her philanthropic endeavors.

3. HARRISON, FREDERIC. "June 1920." In Novissima Verba: Last Words, pp. 94-95. New York: Henry Holt and Company.

Although Harvest might not add to Mrs. Ward's literary reputation, "no woman in all these six years of stress and strain worked so hard. . .in the cause of a better world for those who are to come."

4. HIND, C. LEWIS. "Mrs. Humphry Ward." In Authors and I, pp. 289-93. New York: John Lane Co.; London: Bodley Head.

A reminiscence containing biographical details and mentioning Mrs. Ward's fiction and social work. Mrs. Ward's novels are "a deal more consolatory and stimulating than many of the works by members of the neo-Victorian, the Edwardian, and the neo-Georgian schools." Because of her, "the name of Arnold. . .has gained fresh lustre."

5. JOHNSON, LIONEL. "Marcella. By Mrs. Humphry Ward." In Reviews and Critical Papers, pp. 58-65. London: Elkin Mathews.

Marcella has "clear superiority to its predecessors." Because of her insistence upon introducing critical arguments against orthodoxy in Robert Elsmere, Mrs. Ward was "unfair" in the novel. The Christians "seemed somewhat inadequate caricatures." Marcella "is a good novel" precisely because it has "none of these defects" comparable to Robert Elsmere. Praises Mrs. Ward's style and her characterizations, concluding that "a number of admirable characters assist in the drama." Marcella "is a rendering of modern life, crowded and moving, in which high tragedy and excellent comedy take their parts, each with a bearing upon the other that it true to life and true to art."

6. MORE, PAUL ELMER. "Oxford, Women, and God." In Shelburne Essays (11th series), pp. 259-87. Boston: Houghton Mifflin Company.

The chapters of Mrs. Ward's Recollections dealing with Oxford are "the most entertaining." The "encroachment of the feminine into a society [Oxford] so archaically masculine is the real theme of her [Mrs. Ward's] university novels."

1922

1. HOLT, HENRY. "Garrulities of An Octogenarian Editor." Independent 108 (May 13): 436-37.

Mrs. Ward and one of her daughters visited Holt in Vermont, "about 1912." She revealed that she "studied up the local gossip columns" in the Springfield Republican in order to glean material for portrayal of Lucy, an American character in Eleanor. Mrs. Ward said she was "best satisfied" with Helbeck of Bannisdale.

1923

1. ANON. "Mrs. Humphry Ward." New York Times Literary Supplement, September 20, p. 617.

Mrs. Ward's writings "must have some core that time will not easily crumble."

2. BIRON, CHARTRES. "Biography and Memoirs." The London Mercury 9 (December): 209-12.

Praises Mrs. Ward as "a born storyteller" who "was what would nowadays be called a best seller." Her novels, despite negative criticism, are not "lacking in imagination and the creative faculty."

3. CAZAMIAN, MADELEINE L. "La tragedie du doute: Mark Rutherford et Robert Elsmere." In Le Roman et les Idees en Angleterre, 3 vols. Great Britain, United States: Oxford University Press, 1:274-79.

Robert Elsmere assured Mrs. Ward "a literary future." The novel demonstrates the interest at the time in the theme of religious conflict, and after Robert Elsmere, the themes of agnosticism and orthodoxy were dealt with so often that "the subsequent works became repetitious."

4. COHEN, ROSELEE. "Memoirs of a Dead Life." New York Times Literary Supplement, November 25, p. 7.

Mrs. Ward's "fame has ebbed with the century she represented and her reputation has grown dusty along with her books."

5. HOLT, HENRY. "Chapter 12." In Garrulities of An Octogenarian Editor, pp. 197-98. Boston and New York: Houghton Mifflin Company.

Reprint of 1922.1.

6. HUGHES, J. L. "Mrs. Humphrey [sic] Ward." The Canadian Magazine 60: 333-34.

Reminisces about meeting Mrs. Ward at a dinner party in 1907.

7. THOMAS, GILBERT. "Mrs. Humphry Ward." Bookman
(London) 65 (November): 119-20.

Mrs. Ward will be among the "authors whose lives are more interesting to posterity than their books." "Such writers owe their fame less to conspicuous native genius than to the fact that they faithfully mirror their age or some aspect of their age."

8. TOWNSEND, CECILIA. "Mrs. Humphry Ward." Spectator
131 (November 3): 648-50.

"Mrs. Ward's power of writing made her an admirable instructor." After Robert Elsmere, she satisfied the demands of readers who "turned to her to inform and inspire their more secular aspirations."

9. TREVELYAN, JANET PENROSE. The Life of Mrs. Humphry Ward. New York: Dodd, Mead and Company. xi+309 pp.

A biography of Mrs. Ward written by her daughter. Details of Mrs. Ward's life--her friendships, her concern with social issues of the day, her travels, her aesthetics--are revealed not only through personal recollections of her daughter, but also through correspondence between Mrs. Ward and such people as W. E. Gladstone, G. M. Smith, Rudyard Kipling, Henry James, and President Theodore Roosevelt. In addition, Trevelyan discusses major novels and other writings of Mrs. Ward,

using portions of Mrs. Ward's correspondence to shed light upon the circumstances surrounding their composition and to reveal anxieties, misgivings, and satisfactions Mrs. Ward felt during the writing of the works, their publication, and the critical response to the work.

10. WHITRIDGE, ARNOLD. "Talent and Service." The Literary Review, December 1, p. 303.

Commends Mrs. Ward's literary and philanthropic careers.

11. W[OLFE], V[IRGINIA]. "The Compromise." The Nation and Athenaeum 33 (September 29): 810-11.

Ward's "novels, already strangely out of date, hang in the lumber-room of letters like the mantles of our aunts, and produce in us the same desire that they do to smash the window and let in the air, to light the fire and pile the rubbish on top."

1924

1. CARPENTER, J. ESTLIN. Review. Hibbert Journal 22 (April): 613-16.

Fields of Victory is the work that "deserves perhaps the warmest recognition."

2. CARSON, GERALD HEWES. "The Decadence of Wonder."
The Nation 118 (April 30): 509.

Mrs. Ward "was an intelligent observer, but not a glowing one; a repository for typical ideas, but a cloudy mirror of life; a person of importance to the literary historian, but a pedestrian artist."

3. LESLIE, SHANE. "The Career of a Victorian Best-Seller." The Literary Digest 2 (March): 265-cont. 333.

"It is by her friends, not by the novels, that we can estimate the real Mrs. Humphry Ward."

4. SPEARE, MORRIS EDMUND. "Mrs. Humphry Ward and Feminism." In The Political Novel, pp. 255-67. New York: Oxford University Press (American Branch).

In Marcella, one detects "the refurbishing of earlier threads of nineteenth century thought." That is, what George Eliot calls "Radicalism" Mrs. Ward "thirty years later. . .portrays, in her Marcella and in her friends the 'Venturists,' reflections of Marxian Socialism." Marcella is "a complete foreshadowing of the thoroughly emancipated political woman of the century thereafter"; when Marcella becomes Lady Maxwell, in Sir George Tressady, "we watch a brilliant woman become a vital part of the political world, because through her vision, her aspiration for common humanity, and her peculiar spiritual and mental

endowments, she labors with her husband to find a solution for some of the perplexing economic problems of the day." Tressady's "sudden and extraordinary defection from his post" is problematic, because Marcella "is really made to exert an emotional rather than an intellectual force upon him; it is never clear that his natural political beliefs had ever been changed by argument of hers."

5. WOOLF, VIRGINIA. "The Compromise." The New Republic 37 (January 9): 180-81.

Reprint of 1923.11.

1925

1. GOSSE, EDMUND W. "Mrs. Humphry Ward." In Silhouettes, pp. 203-10. London: William Heinemann Ltd.

The "weak point of Mrs. Ward as an imaginative writer was her terrible earnestness." She is guilty of "throwing critical judgments into the form of a story." Her "powers declined" after Helbeck of Bannisdale; thereafter, her "genuine greatness" is reflected in her philanthropism and patriotism, rather than in her fiction.

2. WEYGANDT, CORNELIUS. "The Lesser Late Victorians." In A Century of the English Novel, pp. 307-08. New York: The Century Co.

Mrs. Ward's novels provide valuable "historical records." There is "no distinction of style or of storytelling or of characterization"; the stories themselves are "stodgy stuff, with no joy in them and no revelation."

3. WILLIAMS, HAROLD. "Women Novelists." In Modern English Writers, pp. 437-45. London: Sidgwick & Jackson, Limited.

Mrs. Ward possessed "skill in developing a story," but "hardly anyone will contend that she had a happy gift of mixing her heavier matter with a narrative thrilling and dramatic which deceives the unwary reader into a belief that he is interested, till he finds the moral, like the advertisement, administered at the end." Mrs. Ward's novels appealed primarily to "amateurs of social and religious thought. . .without any inclination to observe and think for themselves." These "dilettantes in seriousness" are unconcerned about artistic questions in fiction, but there are those readers who recognize that "unemotional and intellectual photography is not art and has little likelihood of long life." Mrs. Ward "would have been a better observer of life had she been taught to

think less in the language of books; she is always least the artist when she thinks most; and it is rarely she escapes forcing her work by hard thinking."

1926

1. HIND, C. LEWIS. "Mrs. Humphry Ward and Settlement Life: A Visit to Lord Rosebery." In Naphtali, pp. 140-48. London: Bodley Head.

A recollection of Mrs. Ward focussing primarily on her social work. She was extremely "wise and kind."

2. MAGNUS, LAURIE. "Mrs. Humphry Ward." In A Dictionary of European Literature, p. 22. London: George Routledge & Sons, Ltd.; New York: E. P. Dutton & Co.

A biographical sketch of Mrs. Ward.

3. MOODY, WILLIAM VAUGHN and ROBERT MORSS LOVETT. "Contemporary Literature." In A History of English Literature, pp. 446-47. New York: Charles Scribner's Sons.

The "problems" dealt with in Mrs. Ward's novels are "mainly of the old-fashioned sort--ethical and social." The reason for her "enormous though transitory popularity" resides in the fact that her novels "represent the

religious, moral, and political difficulties which confronted serious-minded and well-intentioned persons of the nineties and nineteen hundreds, in distinction from the frivolous neopagans or selfish materialists."

1927

1. C., M. "Mary Augusta Ward." In Dictionary of National Biography 1912-1921. 24 vols. London: Oxford University Press, 24:551-52.

A biographical and literary sketch of Mrs. Ward.

2. DE VOOYS, SIJNA. "Chapter 3." In The Psychological Element in the English Sociological Novel of the Nineteenth Century, pp. 75-116. Amsterdam: H. J. Paris.

Contrasts George Gissing's Demos, Thyrza, The Nether World, and New Grub Street with Mrs. Ward's Marcella and Sir George Tressady. "Whereas Gissing again and again emphasizes the thought that the gulf between rich and poor is wider than ever, and that nothing but a complete change is able to better the lives of the poor, Mrs. Humphry Ward believes in political changes, in the old order made sound; and where Gissing points out the failure of philanthropy, Mrs. Humphry Ward urges us to put our hand

to the plough, and bring about what little changes are possible, relying on the Future to complete our work."

3. EDGAR, PELHAM. "Chapter 7." In Henry James: Man and Author, pp. 230-31. Toronto: The Macmillan Company.

Mrs. Ward "had entertained a false view" of James' artistic theory, attributing to him a "fixed law" of artistic technique. A portion of a letter is reproduced, in which James corrects Mrs. Ward's assumption: "'As to there being but one general 'hard and fast rule of presentation,' I protest that I have never had with you any difference, consciously, on any such point, and rather resent, frankly, your attributing to me a judgment so imbecile.'"

4. HARRIS, FRANK. "Mrs. Humphry Ward." In Latest Contemporary Portraits, pp. 95-102. New York: The Macaulay Company.

Recollections of Mrs. Ward, whom Harris first met "about 1886 or 1887." She impressed him "as nice looking and amiable but a little prim: yet as we talked. . .I soon found that she was. . .too well-read. . .over-dressed. . .with opinions taken from fifty minds." Her first great success, Robert Elsmere, "was not a book but an English hybrid; not a good story because it was half a tract, and not a good tract because it was manifestly

faked." After Robert Elsmere, "book followed book with tireless punctuality." Harris met Mrs. Ward once more years later and "was almost paralysed" by the change that had taken place in her. She was "pontifical. . .she was simply a Goddess who dispensed judgment and weak tea and throned it over the minds of men." Mr. Ward "had all her dullness and was pompous to boot and where she had high unselfish impulses, he was filled with low cunning." The couple "were perfectly matched and throw a curious light on the complex, trivial, sordid, modern life of England."

1928

1. WEYGANDT, CORNELIUS. "The Muses in Germantown." In Tuesdays at Ten, pp. 99-100. Philadelphia: University of Pennsylvania Press.

Recalls his attending a lecture given by Mrs. Ward. Weygandt "was delighted with the lecture" because, after mixing up her notes, Mrs. Ward "could not get the lecture in order again." The error "made no difference to her serenity." People "perhaps. . .would not have understood her even had the pages matched." It may be that Mrs. Ward "never wrote a story worthy of the name of novel."

1929

1. HALL, WALTER PHELPS. "The Three Arnolds and Their Bible." In Essays in Intellectual History, pp. 71-88. New York: Harper & Brothers Publishers.

In this consideration of the religious philosophies of Dr. Arnold, Matthew Arnold, and Mrs. Ward, Hall concludes that "Mrs. Ward was not only a radical; she was a rebel. And the audacity of her rebellion (paper though it was) made her proposals more alarming than the closet-philosophy of her uncle." The "one common denominator possessed by all three, the broad church idea, seems on the surface to have fared rather badly."

1930

1. CHEVALLEY, ABEL. "Victorian Women Novelists: Mrs. Humphry Ward." In The Modern English Novel, translated by Ben Ray Redman, pp. 53-56. New York: Alfred A. Knopf.

Reprint of 1921.1.

2. LEGOUIS, EMILE and LOUIS CAZAMIAN. "The Doctrines of Action." In A History of English Literature, pp. 1346-47. New York: The Macmillan Co.

Mrs. Ward is "an intrepid mouthpiece of the spirit of criticism." In her novels "all the solutions presented tend to maintain the salutary hierarchy of things; nothing remains but the sincere, and not undignified, clinging of instinct to a society from whose system of precedence and rules it derives almost complete satisfaction."

3. MANSFIELD, KATHERINE. "Mrs. Humphry Ward's Last Novel." In Novels and Novelists, pp. 189-91. New York: Alfred A. Knopf.

Reprint of 1920.27.

4. _____. "A Post War and a Victorian Novel." In Novels and Novelists, pp. 131-35. New York: Alfred A. Knopf.

Reprint of 1919.29.

5. MOODY, WILLIAM VAUGHN and ROBERT MORSS LOVETT. "Later Victorian and Edwardian Literature." In A History of English Literature, pp. 458-59. New York: Charles Scribner's Sons.

Mrs. Ward, as George Eliot did, had "contact with the conventional intellectual society of the time." A great deal of Mrs. Ward's "material is doubtless the authentic product of the thought and conversation of this world." Eleanor, for instance, is "almost a digest of the culture

of the period." In her works, Mrs. Ward "always presents a benevolent aristocracy of intellect or wealth ready to cooperate with an earnest and aspiring proletariat."

1932

1. ATHERTON, GERTRUDE. Adventures of a Novelist. New York: Liveright, Inc., pp. 234, 236, passim.

Mrs. Ward, "a fair type of the provincial snob who despises any one that has not arrived," was "a horrible example" of a novelist. "Although I found her a bore, I was rather sorry to be deprived of the opportunity to study her further."

2. COURTNEY, JANET. "Chapter 2." In The Women of My Time, pp. 33-39, passim. London: Lovat Dickson Limited.

A sketch of Mrs. Ward's literary career, noting that Robert Elsmere caused a sensation, although the characters "were less men and women than exponents of conflicting principles."

3. LOVETT, ROBERT MORSS and HELEN SARD HUGHES. "Chapter 12." In The History of the Novel in England, pp. 325-28. Boston: Houghton Mifflin Co.

Mrs. Ward's "chief distinction" is "to have written the leading academic and religious novel, Robert Elsmere (1888)." That work "deserves its rank by virtue of a high seriousness." It is "a true picture of that struggle between faith and science which constituted the spiritual tragedy of the late nineteenth century." Mrs. Ward's "art, because of its derivative character and the conscientious thoroughness with which she carried out her formula, seems singularly out of date today. She remains, however, a valuable compendium of the culture, the intellectual interests, and the ethical preoccupations of the time. As her uncle might have said, she is the voice of Oxford, whispering the last enchantments of the Victorian age."

4. MORLEY, JOHN. "Points on Robert Elsmere." In The Life of William Ewart Gladstone, pp. 356-60. New York: The Macmillan Co.

A one volume reprint of 1903.27.

5. PETERSON, HOUSTON. "The Impregnable Rock of Holy Scripture." In Huxley: Prophet of Science, pp. 242-44. London, New York and Toronto: Longmans, Green and Co. Robert Elsmere is "a huge novel, not distinguished for characterization, lacking in plot and humor and quite devoid of drama, yet it aroused a storm of interest that

was even compared to the effects of Uncle Tom's Cabin!"
 It "is tedious if not impossible reading today, but suited
 perfectly the temper of its generation."

1935

1. BECCARD, MARIA. Religiose fragen in den Romanen von Mrs. Humphry Ward. Dissertation, Munster, 96 pp.

Explores tensions in religious and spiritual life during Mrs. Ward's time, with attention directed toward development of Mrs. Ward's religious philosophy, her attitudes toward the various denominations in England, and analysis of her religious novels. The final chapter discusses Mrs. Ward's religious convictions and analyzes the contemporary state of Modernism in England.

2. CAZAMIAN, MADELEINE L. Le Roman et les Idées en Angleterre. 3 vols. Paris. 2:121, 154, 174, 212, 227, passim.

Mrs. Ward and her work are discussed.

1936

1. ELLIOTT-BINNS, L. E. Religion in the Victorian Era.
London and Redhill: Lutterworth Press, passim.

Ten indexed passing references are made to Mrs. Ward in this book. Robert Elsmere and her other works "conveyed liberal ideas in theology into the homes and minds of English people infinitely more widely than even the writings of her uncle, Matthew Arnold, had done. Perhaps, as with Zola, the 'tendency' element in her work may prevent it from being of quite first-rate value to the historian; both as reflecting and influencing English life on its religious and cultivated side it stands alone."

2. *SCHMELLER, HILDEGARD. Die religiösen und sozialen Probleme in den Romanen von Mrs. Humphry Ward.
Dissertation, University of Vienna.

Noted in Guide to Doctoral Dissertations in Victorian Literature.

3. THURMANN, ERICH. "Modernistische Kritik der Mrs. Humphry Ward." In Der Niederschlag der evangelischen Bewegung in der englischen Literatur, pp. 106-08.
Ensdetten: Verlags-Anstalt Heinr. & J. Lechte.

Mrs. Ward was distanced from Evangelicalism because of its contempt for intellect. Robert Elsmere is a

depiction of the evolution toward Modernist attitudes. Elsmere's wife, Catherine, is a portrait of Mrs. Ward's mother.

1937

1. ANON. "Mary Augusta Humphry Ward." In Enciclopedia Italiana. 36 vols. Rome: Istituto della Enciclopedia Italiana, 35:666.

A biographical and literary sketch of Mrs. Ward.

1938

1. BAKER, ERNEST A. "Mark Rutherford and Others." In The History of the English Novel. 10 vols. London: H. F. & G. Witherby, Ltd., 9:119-20.

Mrs. Ward "was a popularizer of recent religious history and the speculative differences underlying it; she knew how to make the history of ideas interesting to those who liked to think they were following intellectual and moral arguments when they were only treading the measures of an ordinary sentimental dance-tune."

2. CRUSE, AMY. After the Victorians. London: George Allen & Unwin, Ltd., passim.

Contains twenty-eight indexed references to Mrs. Ward and her work. Mrs. Ward's fiction presents "a more intellectual circle, serious and politically minded, in which move the dignified figures of those who direct the affairs of the nation, and where books are recognized as among the greatest things of life."

3. WEINECK, KURT. "Mrs. Humphry Ward." In Deutschland und der Deutsche in Spiegel der Englischen Erzählenden Literatur Seit 1830, pp. 99-100. Akademischer Verlag Halle.

Occasionally, the bold mind, characteristic of the idealistic, philosophic, and romantic Germany, is realized in English fiction in characters who search for the ultimate reason of being. Roger Wendover, in Robert Elsmere, exemplifies this bold mind.

1939

1. ELWIN, MALCOLM. "Best Sellers: Hall Caine and Others." In Old Gods Falling, pp. 306-11. New York: The Macmillan Company.

A biographical sketch of Mrs. Ward, "a painfully earnest woman" who "wore blue stockings almost from babyhood." She was "a painstaking and conscientious worker, who gave always of her best. But her best was hardly good enough to sustain permanent interest, because her characters are always primarily the puppets of a theory rather than human beings." Richard Meynell "reveals that, after twenty-three years, Mrs. Ward was as far as ever from understanding Henry James's remarks on the novelist's art, while her intellectual force remained unimpaired and she finished as earnest as she began."

2. *GEIST, LEOPOLD. Über die kumulative Methode in den Romanen der Mrs. Humphry Ward. Dissertation, University of Vienna.

Noted in Guide to Doctoral Dissertations in Victorian Literature.

3. L., L. "Keys to Mrs. Humphrey [sic] Ward's Novels." Notes and Queries 177 (December 30): 480.

Wants information "about Mrs. Ward's contemporaries depicted" in her novels.

4. MARVIN, F. S. "Robert Elsmere Fifty Years After."
Contemporary Review 156 (August): 196-202.

Robert Elsmere is "an extremely thrilling tale" which is "full of matter, vivid and admirably told." The theological component of the book is "significant" though there has been a "general falling off in the interest" in religion since the book was written.

5. TRILLING, LIONEL. "Chapter 10." In Matthew Arnold, pp. 303-16. New York: W. W. Norton & CO.

An analysis of Robert Elsmere within its historical context. The novel is "a sophisticated, civilized book, full of personal insight, often amusing, frequently imaginative. But its chief interest surely lay in the skill and completeness with which it recorded the movement of liberalized religion of its time."

6. WALBRIDGE, E. F. "Emily Brontë and Mrs. Ward." Saturday Review of Literature 20 (June 17): 9.

A letter to the editor noting that Mrs. Ward wrote verse "for the first and last time in her life" in the form of "a sonnet addressed to Charlotte and Emily Brontë." The beginning lines of the sonnet are reprinted. "Mrs. Ward's verse, one fears, would have as deleterious an effect on Rebecca West as her prose style."

1940

1. DODDS, M. H. "Keys to Mrs. Humphrey [sic] Ward's Novels." Notes and Queries 178 (February 3): 87.

One of Mrs. Ward's heroines, Marcella, "was intended as a character sketch of Miss Beatrice Potter, the present Lady Passfield."

2. *HANNA, WILLARD A. Robert Elsmere: A Study. Dissertation.

Noted in A Guide to Doctoral Dissertations in Victorian Literature.

1942

1. KUNITZ, STANLEY J. and HOWARD HAYCRAFT, eds. "Mrs. Humphry Ward." In Twentieth Century Authors, pp. 1472-74. New York: H. W. Wilson Company.

A biographical and literary sketch commending Mrs. Ward's social work and recognizing her literary success within her own day.

1943

1. WAGENKNECHT, EDWARD. "Victorian Sunset." In Cavalcade of the English Novel, pp. 386-90. New York: Henry Holt and Co.

Although Mrs. Ward enjoyed tremendous popularity with her reading public, there is a "bookish quality" in her fiction: "we know the libraries of her heroes better than we know their hearts." As an artist, Mrs. Ward died with Catherine Elsmere in 1911, on the last page of The Case of Richard Meynell." With all of her limitations, "she still stands as one of the few writers who have been able to put passion into the novel of ideas."

1946

1. SAMPSON, GEORGE. "The Nineteenth Century. Part 2." In The Concise History of English Literature, pp. 801-02. Cambridge, England: University Press; New York: The Macmillan Co.

Mrs. Ward is the "most impressive woman writer" of the second part of the nineteenth century, although she had none of Matthew Arnold's "humour, grace, and celerity of mind." Her books are "well-constructed and seriously written," but they do not have "the highest of all

virtues, readability." The association of Mrs. Ward's name with George Eliot's is "completely uncritical. George Eliot, even in her least inspired efforts, belongs to a world of creative energy in which Mrs. Humphry Ward had no part."

1947

1. LEWIS, NAOMI. "The Immortelles of the Book World--Mrs. Humphry Ward." New Statesman & Nation 34 (August 23): 152.

Provides analyses of Robert Elsmere, David Grieve, Marcella, Sir George Tressady, and Helbeck of Bannisdale. The "fullest picture of Mrs. Ward may be found in the group of social and political novels of her middle writing years." Mrs. Ward is a keen observer and faithful recorder of her world.

2. MATTHIESSEN, F. O. and KENNETH B. MURDOCK, eds. "June 19th." In The Notebooks of Henry James, pp. 63-64. New York: Oxford University Press.

In the entry for June 19, James recounts Mrs. Ward's mentioning to him her idea of a story about an actress, which eventually became her novel Miss Bretherton and James's The Tragic Muse.

3. MOTT, FRANK LUTHER. Golden Multitudes. New York: The Macmillan Company, pp. 180-81, 311, 323, 324, 329, passim.

Appreciates "Mrs. Ward's keen calm and intelligence." Robert Elsmere, in its "genre pictures of English country life seemed equal to those of George Eliot or Mrs. Gaskell, its discussions of religion were vital as a part of a sincere and passionate current controversy, and the story of Robert and Catherine was stirring and impressive."

1948

1. DALGLEISH, DORIS N. "Faith and Doubt in Victorian Literature." Contemporary Review 173 (February): 106-12.

Robert Elsmere is "a readable and dramatic piece of propaganda."

1949

1. SERLE, PERCIVAL, ed. "Mary Augusta Ward." In Dictionary of Australian Biography. 2 vols. Sydney and London: Angus and Robertson, 2:462-63.

A biographical and literary sketch of Mrs. Ward, including critical evaluations of her work.

2. TRILLING, LIONEL. Matthew Arnold, pp. 303-16. New York: Columbia University Press.

Reprint of 1939.5.

1950

1. WALBANK, F. ALAN. "Mrs. Humphry Ward." In Queens of the Circulating Library, pp. 259-70. London: Evans Brothers Limited.

"Intellectual seriousness" is Mrs. Ward's dominant feature. Shifts in the taste of the reading public thrust Mrs. Ward "into a limelight in which blatant assumption of genius was accepted by the majority as equal and indistinguishable from real force of intellect." Robert Elsmere is "the spiritual romance of its decade." David Grieve, Marcella, and Sir George Tressady are novels where Mrs. Ward "aired her views on social and political questions." Helbeck of Bannisdale stands as "Mrs. Ward's most successful novel judged as a novel." Pages 265-70 of the selection are an excerpt from Miss Bretherton.

1951

1. ANON. "Mrs. Humphry Ward." New York Times Literary Supplement, June 15, p. 372.

A centenary tribute offering two reasons for "the prevalent legend of her unreadability." First, the majority of her books are highly message-laden, and though treatment of burning social issues in her fiction brought instant success, her books now seem no longer relevant. Second, Mrs. Ward's novels are lacking in "the spirit of comedy, and indeed of any form of humour." Lady Rose's Daughter and William Ashe are technically superior and "enormously, surprisingly readable" because of the absence of polemic. Mrs. Ward will be remembered for her social work, which contributed to the "measured enlightenment of her time." As a novelist, she is a "skilled exponent of the art," and although she "contributed little towards its aesthetic development," she "helped to widen its scope by encouraging a popular taste for serious themes."

2. LEDERER, CLARA. "Mary Arnold Ward and the Victorian Ideal." Nineteenth Century Fiction 6: 201-08.

Mrs. Ward's novels have artistic flaws, but "to the modern reader, fresh, or weary, rather, from the timely extravagances of George Orwell and Robert Penn Warren" Mrs. Ward's novels "come with a pleasant shock, as of

discovery." Mrs. Ward is no longer read today because "timeliness and faulty art are essentially fatal."

3. SCRUTTON, MARY. "An Intellectual Novelist." The Listener, June 21, pp. 993-94.

"Mrs. Humphry Ward is at first sight the most intellectual and instructive of novelists." She possesses two principal advantages as a novelist. First of all, "she was herself an argumentative sort of person." And second, she had "a lively and sceptical shrewdness quite exceptional in a Victorian novelist." Robert Elsmere evinces these qualities. "If you don't think you could get interested in an argumentative loss of faith, read Mrs. Ward."

4. TREVELYAN, JANET. "Mrs. Humphry Ward and Robert Elsmere." Spectator 186 (June 8): 745.

A centenary tribute featuring a brief biographical sketch and recollection of the success of Robert Elsmere.

5. UNIKEL, GRAHAM. The Religious Arnoldism of Mrs. Humphry Ward. Dissertation, University of California, 449 pp.

Demonstrates the influence of Matthew Arnold's "religious ideas upon the writings in general and the novels in particular of Mrs. Humphry Ward." Chapter One

shows, through comparative biographical considerations, that Mrs. Ward is "drawn finally to an expression of his [Arnold's] religious ideas." Chapter Two reveals that Mrs. Ward and Arnold possessed "critical resemblances. . . in method, interests, and judgments." Chapter Three analyzes Mrs. Ward's religious novels. Chapter Four explores the "Arnolds' ultimate concern with the religious, despite their immediate concern with the politico-economic." Mrs. Ward's heroines are assessed "in the light of a total religious framework, in terms of a psychology which Arnold derives from a basic religious groundwork." The Conclusion of the dissertation analyzes water imagery in Mrs. Ward's fiction, some of which is borrowed from Arnold.

1952

1. REYNOLDS, LOU AGNES. Mrs. Humphry Ward and the Arnold Heritage. Dissertation, Northwestern University, 199 pp.

Argues for the strong influence of an Arnoldian background upon Mary Ward.

1953

1. HARRIS, HENRY WILSON, ed. Spectator Harvest: Recent Articles and Poems from the Spectator, pp. 65-69.

Britain: British Book Centre.

Reprint of 1951.4.

1954

1. DUNBAR, GEORGIA S. The Faithful Recorder: Mrs. Humphry Ward and the Foundation of her Novels.

Dissertation, Columbia University, 300 pp.

Analyzes Mrs. Ward's novels as cultural records of society in the nineteenth century, particularly with respect to the shifting roles of women, religious change, and social and political change.

2. FIFE, HILDA M. "A Letter from Mrs. Humphry Ward to Vernon Lee." Colby Library Quarterly series 3 (February): 211-15.

Presents a letter which "shows Mrs. Humphry Ward possessed of human weaknesses like the rest of us."

3. LEGOUIS, EMILE and LOUIS CAZAMIAN. "The Doctrines of Action." In A History of English Literature, pp. 1307-08. London: J. M. Dent and Sons Ltd.

Reprint of 1930.2.

1955

1. CAZAMIAN, MADELEINE L. "Critique Sociale." In Le Roman et les Idées en Angleterre. 3 vols. Paris. 3:60-63.

Robert Elsmere presents "soul searching of beings looking for new values." There is the same struggle of mind and heart in Mrs. Ward's other novels. Marcella and Sir George Tressady are testimonials to the diffusion of Socialist ideas in all circles in England. Mrs. Ward is slightly snobbish in her presentation of characters. Although not highly original, she is a keen observer and a social visionary.

2. _____. "Le Roman Religieux." In Le Roman et les Idées en Angleterre. 3 vols. Paris. 3:358-60.

Mrs. Ward is interested in all aspects of religious life. Helbeck of Bannisdale depicts an extreme form of Catholicism, dogmatism and superstition, not a modernized

sort. The portrait of Helbeck lacks neither originality nor strength. Eleanor depicts the social aspect of the church. There is "triteness and melodrama" in the plot of the novel.

3. _____. "Libres Croyants et Pèlerins hérétiques." In Le Roman et les Idées en Angleterre. 3 vols. Paris. 3:382-85.

Mrs. Ward was "a heretic in behavior, taste, origin, family milieu." She showed attitudes of sympathy to Catholicism while remaining convinced that strict orthodoxy engenders injustice and paralysis of all true faith. Richard Meynell represents a low point in Mrs. Ward's artistic inspiration: the plot is heavy and melodramatic.

4. HOUSE, HUMPHRY. "The Eighteen-Eighties." In All in Due Time, pp. 175-80. London: Rupert Hart-Davis.

"A single novel has rarely caught so much of the essential mood and temper of a decade, and touched in passing so many of its tastes, quirks, earnestness, and doubts as Robert Elsmere caught and touched those of the eighties."

5. *KOCH-LOPRINGEN, IDA. Charaktere und Probleme.
Dissertation.

Noted in A Guide to Doctoral Dissertations in
Victorian Literature.

6. SUCKOW, RUTH. "Robert Elsmere by Mrs. Humphrey [sic]
Ward." Georgia Review 9 (Fall): 344-48.

Praises Robert Elsmere for its handling of the
religious theme "with a largeness of viewpoint and of
human feeling." It is not read today because
"intellectually and aesthetically its 'Modernism' is
unpopular at the moment." Interest in the novel will not
be renewed because it "is not essentially a literary and
artistic masterpiece."

7. TRILLING, LIONEL. "Chapter 10." In Matthew Arnold,
pp. 303-16. New York: Columbia University Press.
Reprint of 1939.5.

1957

1. BELMONT, MRS. AUGUST. "Section 10." In The Fabric
of Memory, pp. 24-25. New York: Farrar, Straus, and
Cudahy.

Mrs. Belmont and novelist Louis N. Parker paid a visit to Mrs. Ward in 1903 in order "to embroider and develop the outline of 'Agatha,'" the play that Mrs. Ward was writing. Mrs. Ward was "typically Victorian in appearance, tall and stately" and possessed of "a genuinely pleasant, although somewhat overwhelming, personality."

2. WILLEY, BASIL. "How Robert Elsmere Struck Some Contemporaries." Essays and Studies by Members of the English Association 10: 53-68.

Asserts that Robert Elsmere is not "a mere antique," samples critical response to the novel in order to relive "an important moment in the history of ideas," and offers a brief analysis of the intellectual background and key influences which shaped Mrs. Ward's theological beliefs.

1958

1. COGHLAN, KATHRYN ALBERTA. Mrs. Humphry Ward, Novelist and Thinker. Dissertation, Boston University, 328 pp.

A "comprehensive critical analysis of Mrs. Ward's novels with the aim of reevaluating them," dividing them into groups of "religious, political, historical, social,

and war novels." Though Mrs. Ward is "not a highly original or imaginative writer," she "is a competent and skillful one who, through changes in taste and favorable modern criticism, may again find recognition."

1959

1. DAVIES, HORTON. "Divines in Doubt: Mrs. Humphry Ward." In A Mirror of the Ministry in Modern Novels, pp. 63-71. New York: Oxford University Press.

The "chief value" of Robert Elsmere "is its careful documentation of the rise and fall of the Christian faith in Robert Elsmere and his attempt to reconstruct it." "Mrs. Humphry Ward produced a remarkable novel on the problems of doubt in modern religion, but she was unduly sanguine of the results that the reconstruction of belief on the lives she suggests is likely to produce."

2. MANSFIELD, KATHERINE. "A Post War and a Victorian Novel." In Novels and Novelists, pp. 126-30. Boston: Beacon Press.

Reprint of 1919.29.

3. _____. "Mrs. Humphry Ward's Last Novel." In Novels and Novelists, pp. 182-83. Boston: Beacon Press.

Reprint of 1920.27.

1960

1. KNOEPFLMACHER, U. C. "The Rival Ladies: Mrs. Ward's Lady Connie and Lawrence's Lady Chatterley's Lover." Victorian Studies 4 (December): 141-58.

Notes a number of similarities between the two novels alluded to but also detects several differences that make Lady Chatterley's Lover "a reaction against the ethos of Lady Connie." Whereas Mrs. Ward "tenaciously clings to the dying nineteenth-century middle-class tradition" and like George Eliot preaches "the morality of renunciation and physical self-annulment," Lawrence reacts against this in his fiction and espouses "an acceptance of the instinctual wisdom of the species. . .a submission to the ways of the flesh."

2. STEVENSON, LIONEL. "Chapter 15." In The English Novel: A Panorama, pp. 416-18. Boston: Houghton Mifflin Company.

Mrs. Ward "was deficient not only in humor but in a novelist's essential gift of being able to create living characters. Her people are seldom more than dummy figures to express conflicting opinions." But she "captured the mood of her decade." Her novels are "solidly constructed and. . .tolerantly reasonable."

1961

1. CARGILL, OSCAR. "The Tragic Muse." In The Novels of Henry James, pp. 183-85. New York: The Macmillan Co.

Miss Bretherton, Mrs. Ward's first novel, "is very slight and has almost no literary merit, but. . .contained many right attitudes for 1884 on aesthetic matters"; it was an important source for James's The Tragic Muse.

2. GREEN, ROGER LANCELYN. "Words from Robert Elsmere (1888)." Notes and Queries ns 8 (July): 398.

Maintains that four of the twenty-seven words Laski cites as "antedatings and unrecorded words for O. E. D." appeared earlier than Robert Elsmere.

3. LASKI, MARGHANITA. "Words from Robert Elsmere."

Notes and Queries ns 8 (June): 229-30.

A list of twenty-seven words from Robert Elsmere, which are "antedatings and unrecorded words for O. E. D."

4. MAISON, MARGARET M. "Chapter 11." In Search Your Soul, Eustace, pp. 255-69. London and New York: Sheed and Ward.

Robert Elsmere "may be viewed as the first great Modernist tract in English fiction." Elsmere is "a somewhat over-idealized figure," but unlike some doubters in religious novels, he is "neither a wicked sinner nor a morbid, ineffectual weak-willed sceptic, but a balanced, manly and exemplary clergyman." The denial of the miraculous in Christianity "has found in Robert Elsmere its most vivid and intelligent expression in fiction."

5. _____. "Chapter 11." In The Victorian Vision, pp. 255-69. London and New York: Sheed and Ward.

Reprint of 1961.4.

6. _____. "Chapter 10." In Search Your Soul, Eustace, pp. 234-35. London and New York: Sheed and Ward.

"The best portrait in all Victorian fiction of the

tragic woman sceptic is that of Laura in Mrs. Humphry Ward's Helbeck of Bannisdale (1898)."

7. _____. "Chapter 10." In The Victorian Vision, pp. 234-35. London and New York: Sheed and Ward. Reprint of 1961.6.

8. _____. "Chapter 14." In Search Your Soul, Eustace, pp. 315-16. London and New York: Sheed and Ward.

David Grieve is not "a great improvement" over Elsmere, whom Mrs. Ward turns into "a propaganda prig as faultless and dull as any of the priggish clerical heroes in the theological novels of the eighteen-forties." He lacks Elsmere's "dynamic enthusiasm" and Richard Meynell's "kindled mind."

9. _____. "Chapter 14." In The Victorian Vision, pp. 315-16. London and New York: Sheed and Ward. Reprint of 1961.8.

10. SAMPSON, GEORGE. "The Nineteenth Century. Part 2." In The Concise History of English Literature, pp. 801-02. Reprint of 1946.1.

1962

1. EDEL, LEON. "The Two Villas." In Henry James: The Middle Years, pp. 199-207. Philadelphia: J. B. Lippincott Co.

Henry James, when asked about his article on Robert Elsmere, replied "I have written no article on Mrs. Ward-- only a civil perfunctory payé (with words between lines) to escape the gracelessness of refusing when asked."

2. GEISMAR, MAXWELL. "Chapter 4." In Henry James and the Jacobites, pp. 102. Boston: Houghton Mifflin Co.

Henry James is indebted to Mrs. Ward for "the idea of The Tragic Muse," which, it is claimed, "came from Mrs. Humphry Ward's anecdote (air-borne, or dinner-born) of the young actress who had gone far beyond the man who had loved her and taught her."

1963

1. GEISMAR, MAXWELL. "Chapter 4." In Henry James and the Jacobites, pp. 102. Boston: Houghton Mifflin Co.

Reprint of 1962.2.

1964

1. BAKER, ERNEST A. "Mark Rutherford and Others." In The History of the English Novel. 10 vols. London: H. F. & G. Witherby, Ltd. 9:119-20.

Reprint of 1938.1.

2. GEISMAR, MAXWELL. "Chapter 4." In Henry James and His Cult, pp. 102. London: Chatto and Windus.

The English title of 1962.2.

3. LEGOUIS, EMILE and LOUIS CAZAMIAN. "The Doctrines of Action." In A History of English Literature, pp. 1346-47. New York: The Macmillan Co.

Reprint of 1930.2.

4. RICHTER, MELVIN. "Idealism and the Crisis of the Evangelical Conscience." In The Politics of Conscience, pp. 27-29. Cambridge: Harvard University Press.

In Robert Elsmere, T. H. Green was fictionalized as Professor Grey. Green was a Broad Churchman who advocated dropping "traditional dogmatic theology of Christianity which was phrased in historical terms in favour of a restatement based upon Idealist metaphysics." In Robert Elsmere, "Green's message popularised had much consolation for those perplexed by problems of belief."

1965

1. CHAPMAN, RICHARD A. "Thomas Hill Green (1836-1882)." Review of Politics 27 (October): 516-31.

Robert Elsmere is "the most direct work" contributing to an appreciation of the background of Green's theological opinions. It "gives a clearer picture of the times and the great issues of the day than all the best-documented histories together" for three basic reasons. First, by virtue of her intellectual background, Mrs. Ward "was a particularly well-qualified person to write it." Second, Robert Elsmere "was the most successful novel of its time." Finally, "Mr. Grey, one of the characters in the novel, was modelled on Mr. Green." It is "a good documentary of the period."

2. GEISMAR, MAXWELL. "Chapter 4." In Henry James and the Jacobites, pp. 102. New York: Hill and Wang.

Reprint of 1962.2.

3. KNOEPFLMACHER, U. C. "Religion, Evolution, and the Novel." In Religious Humanism and the Victorian Novel, pp. 3-23. Princeton: Princeton University Press.

Places Mrs. Ward in historical perspective and notes that "the controversy over Robert Elsmere was symptomatic:

the book's historic significance exceeded by far its intrinsic merits."

1966

1. MOTT, FRANK LUTHER. Golden Multitudes. New York and London: R. W. Bowker Co., pp. 180-81, 311, 323, 324, 329, passim.

Reprint of 1947.3.

2. WHITE, P. O. G. "Three Victorians and the New Reformation." Theology 69 (August): 352-58.

T. H. Huxley, Frances Power Cobbe, and Mrs. Ward were "three of the Victorians involved in those stale [religious] controversies of a century ago."

1967

1. RYALS, CLYDE DE L. "Introduction." In Robert Elsmere, pp. vii-xxxviii. Lincoln: University of Nebraska Press.

Robert Elsmere is "of more than antiquarian interest." It is "an eminently readable, well-constructed novel of broad scope in the manner of the great writers of

Victorian literature; it is worth scrutinizing purely as literature."

1968

1. CHAPMAN, RAYMOND. "Religious Doubt and Revision." In The Victorian Decade, pp. 279-81. New York: Basic Books, Inc.

A comparison of Mrs. Ward to the novelists of reform in the 1840's "is not to her advantage." Although her books "are well constructed and logical" in comparison, she cannot "create living characters" as the novelists of the 1840's could. Her intellect, however, was "powerful and disciplined enough to balance the lack of imagination and make her books a good deal better than recent judgements have allowed."

2. NORTON-SMITH, J. "An Introduction to Mrs. Humphry Ward, Novelist." Essays in Criticism 18 (October): 420-28.

There is a "unity of style" in Mrs. Ward's novels, which, though not necessarily bad in and of itself, contains within it "a dryness that at times suggests British feminine aesthetic insensitivity." She is inferior to Henry James in powers of characterization and

nuances of style. Mrs. Ward is also inferior to Conrad, George Eliot, and Disraeli in her ability to use her intellect aesthetically. Mrs. Ward "lacked the ironist's gift for imagining complex dramatic 'possibilities' of character, as reflected in conversation and action."

1969

1. WEBSTER, N. W. "Mrs. Humphry Ward: A Retrospect." The Cornhill Magazine Nr. 1059 (Spring): 223-33.

A biographical and literary sketch of Mrs. Ward, noting that "with a shrewd observant eye and a ready pen she faithfully recorded the triumphs and perplexities of her times."

2. WILLIAMS, KENNETH E. Faith, Intention, and Fulfillment: The Religious Novels of Mrs. Humphry Ward. Dissertation, Temple University, 246 pp.

Analyzes the religious novels of Mrs. Ward in order "to determine the success with which Mrs. Ward translated her religious Modernism into fiction." Robert Elsmere is "weakened" by her "attempt to incorporate many diverse religious ideas into her story." David Grieve "is marred by contrived attempts to disguise the propagandist purpose." Helbeck of Bannisdale's "one outstanding

feature is the structure." Eleanor is "one of her best novels" although "one significant flaw is an unconvincing melodramatic episode." Richard Meynell offers "a carefully balanced structure." Mrs. Ward's novels are "unlikely. . .to enjoy a revival of literary interest."

1970

1. CHADWICK, OWEN. "Doubt." In The Victorian Church. 2 vols. New York: Oxford University Press, 2:140-41.

In feeling and sympathy Mrs. Ward "was Christian, emotionally and tenderly Christian. But Tübingen and Matthew Arnold and Mark Pattison and T. H. Green made it impossible for her to believe in miracle. (Notice that science had nothing to do with it.) And therefore, like Arnold but unlike Pattison, who said that he wished to follow her but could not, she had a sense of two Christianities struggling for the allegiance of man; the Christianity of the past, with its Calvinism and austerity and relics of past ignorance, and the Christianity of the future, with its freedom and love of creation and consecration of the intellect."

2. COLBY, VINETA. "Light on a Darkling Plain: Mrs. Humphry Ward." In The Singular Anomaly, pp. 111-74. New York: New York University Press; London: University of London Press, Ltd.

Mrs. Ward was "as staid and genteel a figure as Victorian society ever produced" but she "wielded a more powerful influence on the religious thinking of her day and achieved more concrete social reform than did her grandfather. . .or her uncle Matthew." Although she was "no creative thinker or artist in her own right," her "high intelligence, fervent moral conviction, and a warm feminine sympathy" should not be "underestimated." Even though nobody "can question the justice" of Mrs. Ward's not being read today, one must "question. . .the reason for her popularity as a novelist in her own time." She was not guilty of sensationalism in her fiction, so the key to the popularity of the novels lies in examining not "the novels themselves so much as. . .the public who bought and presumably read them." Mrs. Ward had a "shrewd, businesslike insight into public taste," and "her attitude. . .was condescending," but she nonetheless "was one with her readers and their middle-class aspirations." Her novels were a forum for sounding opinions, and they guided readers "to a more rational, enlightened position." Aside from "qualities. . .of the intellect. . .Mrs. Ward had nothing but industry and self-confidence." This

should even today make her "worthy of attention and respect."

3. HUXLEY, JULIAN. Memories. 2 vols. New York: Harper & Row Publishers, 1:passim.

Contains scattered references to Mrs. Ward, who was Huxley's aunt.

4. MCCRAW, HARRY WELLS. The Victorian Novel of Religious Controversy: Five Studies. Dissertation, Tulane University, 219 pp.

Robert Elsmere is a work which fits "the pattern of conversion first developed by Carlyle in Sartor Resartus." Although the novel "is sentimental and overlong," it is "one of the most popular conversion novels," and it has a note of optimism when contrasted to the "painful and depressing novels" of Froude and Hale White.

5. PETERSON, WILLIAM S. "Mrs. Humphry Ward on Robert Elsmere: Six New Letters." Bulletin of the New York Public Library 74 (November): 587-97.

The letters "disclose important new information about the composition and thesis of Robert Elsmere."

6. _____. "Gladstone's Review of Robert Elsmere: Some Unpublished Correspondence." Review of English Studies 21 (November): 442-61.

Hitherto unpublished correspondence relating to W. E. Gladstone's review of Robert Elsmere.

1971

1. FREMANTLE, ANNE. "Chapter 4." In Three-Cornered Heart, pp. 66-67. Collins: St. James's Place London.

Mrs. Ward was "a fine woman, dignified, kind, and extremely thoughtful."

2. PETERSON, WILLIAM S. "Henry James on Jane Eyre." New York Times Literary Supplement, July 30, pp. 1919-20.

Letters, reviews, and lectures demonstrate Mrs. Ward's indebtedness to Andrew Lang, Leslie Stephen, and especially Henry James for some of the critical substance of her introductions to the Haworth Edition of the works of the Brontës.

3. _____. "J. H. Shorthouse and Mrs. Humphry Ward: Two New Letters." Notes and Queries ns 18 (July): 259-61.

Mrs. Ward was instrumental in getting Shorthouse's novel John Inglesant published when she showed a privately printed copy of it to Alexander Macmillan. The two letters reveal Shorthouse's admiration of Mrs. Ward's artistry and his continued gratitude to her for helping him achieve literary recognition.

4. _____. "Robert Browning and Mrs. Humphry Ward." Browning Newsletter 7 (Fall): 13-14.

Although Mrs. Ward "was never intimate with Robert Browning" she alludes to him a number of times in her journal and in letters. Some references reveal "several striking anecdotes about the poet's later years."

5. POWERS, LYALL H. "My Last Long Novel." In Henry James and the Naturalist Movement, pp. 131-33. East Lansing: Michigan State University Press.

In James's The Tragic Muse, his "real indebtedness" was "less to the novel itself [Miss Bretherton] than to Mrs. Ward's idea for her novel, which she mentioned to him some months before the novel was published--and obviously before he read it." James, in his analysis of Miss Bretherton, deplored "the failure of realization" of Mrs. Ward's idea; he also takes exception to "the happy ending" and "the unsatisfactory development" of it.

1972

1. GOODE, JOHN ALLEN, ed. The Air of Reality: New Essays on Henry James, p. 120, passim. London: Methuen & Co.

Mrs. Ward's novel "Miss Bretherton must formally figure as a source for The Tragic Muse."

2. RIVES, FRANÇOISE. "Une aspect de la vie anglaise à la fin de la période victorienne: les voyages de Mrs. Humphry Ward." Caliban 8: 89-103.

Documents Mrs. Ward's extensive travels in Great Britain, Ireland, Continental Europe, North America and North Africa. Tourism as an end in itself seems to have been only a minor consideration for Mrs. Ward.

3. SAMPSON, GEORGE. "The Nineteenth Century. Part 2." In The Concise History of English Literature, p. 649. Cambridge, England: University Press; New York: The Macmillan Co.

Reprint of 1946.1.

4. STONE, DONALD DAVID. "The Freeing of the Ego." In Novelists in a Changing World, pp. 47-48. Cambridge: Harvard University Press.

In reading Robert Elsmere, "it is hard for the reader to maintain much interest in characters who have been selected to serve as mouthpieces for the various clashing ideologies of the age." Rose and Langham are the only "distinctive characters" in the book, which "simultaneously exploits and sentimentalizes the religious and political anguish of the period. But of such simplifications, best sellers are made, as Walter Besant learned from happy experience and Gissing at bitter cost."

1973

1. ANON. "Mrs. Humphry Ward." In Chambers's Encyclopedia. 15 vols. London: International Learning Systems Corporation Limited, 14:407.

A biographical sketch. Robert Elsmere "like most of her books. . .is marred by didactic persistency."

2. ANON. Book Review. Economist 248: 104-05.

"Mary Ward's style, to all subsequent generations, seems deplorable; her ecclesiastical preoccupations passed out of fashion. She was always, in fact, a slightly old-fashioned novelist."

3. BEDFORD, SYBILLE. Aldous Huxley. 2 vols. London: Chatto & Windus, Ltd., 1, 2:passim.

Contains numerous references to Mrs. Ward, who was Huxley's aunt.

4. BRYSON, NORMAN. "Muscular Baby." Spectator 231 (September 15): 347-48.

Robert Elsmere's "enormous success would baffle us, if we took the trouble to read it. . .Its incredibly heavy handling can only make us wonder at the persistence of those thousands of Victorian readers." When we consider her social work and "compare her with women of our own time whose lives similarly transform, Mrs. Ward comes out well." Nevertheless, there is "in considering Mrs. Ward's life, a sense of waste. . .She had a strong sense of justice but not much of a sense of programme."

5. GORSKY, SUSAN R. "Old Maids and New Women: Alternatives to Marriage in Englishwomen's Novels, 1847-1915." Journal of Popular Culture 7 (Summer): 68-85.

Lydia Penfold, the heroine of Mating of Lydia, is "one of Mrs. Humphrey [sic] Ward's many ultimately-dependent 'independent women.'" Lydia "is the butt of her creator's mockery about feminine independence," and after she "falls in love, all of her 'puny defences' and 'theories' about such new relationships [between the

sexes] are destroyed, with her author's total approval and noticeable scorn." Marion Vincent, a minor character in Diana Mallory, is "one of the few New Women whom. . .[Mrs. Ward] does not ridicule." Mrs. Ward treats Julie le Breton "with understanding," but it is only after Julie has been redeemed "from her own passion [that] she is rewarded with the typical gift of marriage." Ultimately, "Mrs. Ward's turn-of-the century novels present would-be New Women who are made more 'ridiculous' than are the independent women of earlier writers."

6. HARTMAN, MATTHEW. Review. Library Journal 98 (November 15): 3369.

Mrs. Ward is "more important to modern readers as a leader of British educational reforms" than as a novelist. Her "novels, rich with naturalistic detail, were runaway best sellers."

7. JONES, ENID HUWS. Mrs. Humphry Ward. New York: St. Martin's Press. x+179 pp.

A biography of Mrs. Ward concentrating primarily upon her work as a social reformer, placing her major works within a sociological and historical context and relating them to important issues of the times. She "reproduced her world, in all its complexity and muddle." The "content and values" of Mrs. Ward's novels are of primary

interest; she conceptualized herself as "a woman of letters who spared time for good works." However, "it was through her good works, perhaps, that her more permanent creations would emerge."

8. LAUTERBACH, EDWARD S. and W. EUGENE DAVIS. "Mrs. Humphry Ward." In The Transitional Age 1880-1920, pp. 293-94. Troy, New York: The Whitson Publishing Company Incorporated.

"With the possible exception of Richard Meynell, she failed in her later novels to equal even the modest skill of intellectual analysis and characterization she showed in Elsmere, but her regularly produced political-didactic-realistic novels, all romans á clef, brought her sufficient fame."

9. O'FLAHERTY, GERALD V. In Search of the Self: The Quest for Spiritual Identity in Five Nineteenth-Century Religious Novels. Dissertation, University of Pennsylvania, 203 pp.

Discusses five religious novels, one of which is Robert Elsmere, and examines "the separation or departure of the hero, his trials and victories of initiation, and his final return and reintegration with society." The "dominant theme which runs through these novels is the disintegration of externally imposed rules as guides to

behavior and a retreat into self in an attempt to find guiding purposes therein."

10. PATER, WALTER. "Robert Elsmere." In Essays on Literature and Art, pp. 135-41. London: Dent.

Reprint of 1888.39.

11. TOMALIN, CLAIRE. "Mary Augusta." New Statesman 86 (October 19): 569.

After Robert Elsmere, the quality of the novels "declined and their messages grew ever cruder." At Oxford, Mrs. Ward was "blessed with the powerful confidence of those who know they are of the elite." Mrs. Ward exhibits "a hint of patronage in her view of the lesser breeds who had arrived to be educated there." The "masterfulness she held up for admiration in her male characters must have had other models than Humphry. There is no doubt who set the style of their lives." The "massive vulgarity of the Ward way of life was supported increasingly by the vulgarity of her writing." "Robert Elsmere remains well worth reading. . .for its studies of 19th-century women."

12. TREVOR, MERIOL. "Chapter 11." In The Arnolds: Thomas Arnold and His Family, pp. 169-75. New York: Charles Scribner's Sons.

Chapter 11 discusses Mrs. Ward's early life and her experience at Oxford, meeting persons who would exert such an influence upon her opinions. Additional references to Mrs. Ward are scattered throughout the book. Robert Elsmere, which is "a very long novel, overweighted, as Henry James observed, with minor characters and incidents," is discussed briefly in Chapter 13, pages 193-95.

1974

1. ANON. Review. Choice 11 (June): 600.

Mrs. Ward was a "zestful and earnest Victorian."

2. COLACO, JILL. Review. Essays in Criticism 24 (April): 207-12.

Mrs. Ward's novels are not necessarily "a record of her period." She is "broadly sympathetic, but she does not enter imaginatively into all the aspects of society that she describes."

3. KNOEPFLMACHER, U. C. Book Review. Studies in the Novel 6 (Fall): 365-67.

"Both Mrs. Ward and her fiction must be regarded as

testimonials to bygone ideals and social attitudes." Mrs. Ward is a "now sadly forgotten" author.

4. MUSIL, CARYN M. Art and Ideology: The Novels and Times of Mrs. Humphry Ward. Dissertation, Northwestern University, 330 pp.

Examines Mrs. Ward "and her relation to the women's movement of the nineteenth and twentieth centuries, especially to women's suffrage." Chapter 1 "traces the cause for the rise of feminism in the nineteenth century" and presents a biographical sketch of Mrs. Ward. Chapter 2 examines the women's suffrage problem and Mrs. Ward's relation to it. Chapter 3 deals with Mrs. Ward's attitude toward women's roles in private life as revealed in her fiction. Chapters 4 and 5 examine "a woman's role in the public world" and "what women do beyond family responsibilities." The final chapter analyzes the disparity between Mrs. Ward's actual life and the models she presented in her writings, and it explores the demise of the women's movement after the vote was won.

5. RIVES, FRANÇOISE. "Fiction and Politics in Sir George Tressady." In Politics in Literature in the Nineteenth Century, pp. 185-202. Lille: Université de Lille.

Mrs. Ward put politics "at the centre of her work" in Marcella and Sir George Tressady. However, Marcella "is in its essence a romantic story, a modern fairy tale with a political and social document attached to it" while Sir George Tressady "is a real political novel." It is, in fact, "a very serious one indeed," and although "not the best" of Mrs. Ward's novels, it "is the best of her political novels."

6. STELLER, GARY. Book Review. Victorian Studies 18 (September): 126-27.

Robert Elsmere "remains the most important achievement of Mrs. Humphry Ward; it is a fascinating hodgepodge of Victorian attitudes on everything from modern science to socialism."

1975

1. BEDFORD, SYBILLE. Aldous Huxley: A Biography. New York: Alfred A. Knopf and Harper & Row, passim.

A one volume reprint of 1973.3.

2. WEBSTER, NORMAN W. "Collecting Mrs. Humphry Ward: The Early Years." Antiquarian Book Monthly Review 2 (July): 12-16.

There are three primary reasons for Mrs. Ward's loss of popularity: "changes in taste and fashion," followed by "her decision to act as the spearhead of the anti-suffrage movement and thus to reap the subsequent harvest of unpopularity," and finally, "her tendency to repeat her successes until they palled."

3. _____. "Collecting Mrs. Humphry Ward: Part Two." Antiquarian Book Monthly Review 2 (August): 14-21.

A literary sketch of Mrs. Ward, from 1888 to 1920.

1976

1. *COLACO, JILL. Mrs. Humphry Ward: Studies in Three Novels. B. Litt. Thesis, Oxford.

Source: Index to Theses Accepted for Higher Degrees by the Universities of Great Britain and Ireland. Vol. 26, part 2, page 7.

2. _____. "Henry James and Mrs. Humphry Ward: A Misunderstanding." Notes and Queries ns 23 (September): 408-10.

Contrary to the notion that Mrs. Ward caricatured Henry James in Eleanor, in the character of Mr. Bellasis,

"an objectionable man of letters," she in reality found Bellasis' original in the poet Lamartine. If "Henry James personally influenced Eleanor at all, it is through Mrs. Ward's presentation of the hero, Edward Manisty."

3. DILLON, DAVID. Review. Library Journal 101 (December 1): 2491.

"Ward was at the center of the religious and intellectual crisis of Victorian times; thus Robert Elsmere. . .is her attempt to portray these conflicts and to deal with the 'higher criticism' of continental biblical scholarship."

4. NORMAN, EDWARD. "The Apostle of Agnosticism." New York Times Literary Supplement, September 24, p. 1202.

Readers found Robert Elsmere such a "compulsive" novel because Mrs. Ward "was such a compulsive moralist." That is, she initially wanted "to render Christianity more tenable by reforming it from within. . .by dropping the miraculous elements in order to conform to nineteenth-century 'reason.'" However, after "the inner life of the religion died in her hands" Mrs. Ward "began to construct a secular version." Her "compulsive moralism. . .makes her a figure with considerable contemporary appeal."

5. PETERSON, WILLIAM S. Victorian Heretic: Mrs. Humphry Ward's Robert Elsmere. Leicester University Press. x+259 pp.

An examination of Mrs. Ward's intellectual and theological backgrounds which are given their fullest expression in Robert Elsmere. It is a piece of Victorian confessional fiction in which Mrs. Ward was "laying bare her own private religious anxieties." But the novel is more than a personal confession or historical document: it is "the story of both an individual and an age" in its dramatizing the pernicious effect of higher Biblical criticism upon orthodox Christianity. Although Robert Elsmere "blighted all of Mrs. Ward's other novels, it is a remarkable book which belongs to a select group of the most moving religious autobiographies in English literature."

1977

1. ANON. Review. Choice 14 (March): 65.

Robert Elsmere is an "extraordinary work, which put in memorable form the typical, late-Victorian crisis of faith."

2. KNOEPFLMACHER, U. C. and G. B. TENNYSON, eds.
 "Mutations of the Wordsworthian Child of Nature." In
Nature and the Victorian Imagination, pp. 391-94.
 Berkeley: University of California Press.

Mrs. Ward belongs in the Wordsworthian tradition. The children in her first published piece of fiction, Milly and Olly, are reminiscent of the Wordsworthian nature child, but the child has "survived in altered shapes, mutations that call attention to a new relation between self and nature" in Victorian fiction.

3. MARCUS, JANE. "Pargeting 'The Pargiters': Notes of an Apprentice Plasterer." Bulletin of the New York Public Library 80 (Spring): 416-35.

Mrs. Ward influenced Virginia Woolf as "a representative of the family's high-minded friends, the kind of woman, social worker, reformer, preaching novelist, which Virginia Woolf was determined not to become." Woolf "felt Mrs. Ward had compromised the purer life of a Spanish historian for the social life of a London celebrity and best-selling sentimental novelist."

4. RYALS, CLYDE DE L. Book Review. Nineteenth Century Fiction 32 (September): 230.

"Robert Elsmere may not be a masterpiece, but it is preeminent in that subgenre of Victorian fiction, the

loss-of-faith novel." It "will continue to be read not because of its excellence as a novel but because it shows, perhaps more plainly than any other nineteenth-century text, what it was like, not only for one's self but for one's family and friends as well, to suffer the loss of religious faith."

5. SHOWALTER, ELAINE. "Women Writers and the Suffrage Movement." In A Literature of Their Own, pp. 227-32. Princeton: Princeton University Press.

Mrs. Ward's "self-sacrificing 'feminine' position" is "awkwardly outdated in the twentieth century." "Other women writers reacted vehemently against her pretensions and her arrogance." Mrs. Ward was a "difficult and intimidating person, whose own warmth and feminine sympathy were held in careful check." Her fiction expresses a concern for the lot of women: "Bonds of loyalty, empathy, charity, and love between women are her answer to female oppression. Ward was also capable of a fierce response to any overtly sexual slurs." Mrs. Ward, "rather than confronting the sources and the causes of women's suffering in the political and sexual systems, as the feminists did," instead "chose to channel her feelings into the feminine networks of charitable agencies and settlement houses."

6. TOMPKINS, J. M. S. Book Review. Review of English Studies 28 (November): 496-97.

Robert Elsmere "in spite of its intelligence, its learning, its reflective sympathy. . .has not survived as great novels survive, however encrusted with topicalities they may be, or as much slighter and less well-wrought tales survive which express some poignant insight into human nature, or a mere delight in it. Out of its period, its characterization is too thin; and it is only in the widest sense that its theme, the loss of faith, with its combined pain and liberation, can come home to later experience."

7. WALLER, JOHN O. Book Review. Criticism 19 (Fall): 375-77.

Robert Elsmere "reflected her [Mrs. Ward's] own experiences of the latter 1870's, and brought fresh news to thousands of intelligent contemporaries." The novel, "with all its excellencies--and it is better written than generally supposed--is finally less a work of art than of propaganda."

8. WEBSTER, NORMAN. Review. Antiquarian Book Monthly Review 4 (March): 104.

Mrs. Ward was "an intelligent, sensitive, talented, soul-searching woman," an individual who, "with all her

faults and uncertainties to detract from her strength, emerges well."

9. WOLFF, ROBERT LEE. "Earnestness in the Third Generation: Mrs. Humphry Ward." In Gains and Losses, pp. 454-74. New York: Garland Publishing.

Robert Elsmere is "the climactic Victorian novel of religious doubt. It appeared at a moment when all the chief Victorian arguments against the Christian faith had already been thrashed out by the intellectuals, and their discussions in a simplified form had filtered down to the general public." Helbeck of Bannisdale is "a superb compliment" to Robert Elsmere. It "has the sweep and inevitable dénouement of a Greek tragedy," and it is "a fine novel" manifesting a "wealth of incident and breadth of interest and excitement."

1978

1. ANON. "María Augusta Ward." In Diccionario Enciclopedico Abreviado. 7 vols. Madrid: Espasa-Calpe, S. A., 7:1139.

A biographical note on Mrs. Ward.

2. COLLISTER, PETER. "Some New Items by Mrs. Humphry Ward." Notes and Queries ns 25 (August): 309-11.

Lists and annotates a series of hitherto unidentified items written by Mrs. Ward which appeared in The Times, The Pall Mall Gazette, and The Saturday Review.

3. HOWARD, DANIEL F. Book Review. Victorian Studies 21 (Winter): 271-73.

"One is tempted. . .to see Mary Augusta Ward as having wrapped herself in the values of her grandfather and in those professed by his neighbors, William Wordsworth and Dorothy, in the Lake District, all so that she might sleepwalk through the spiritual crisis of several famous men: A. H. Clough; her father; her uncle Matthew (whom she adored but whose manner she thought too light); and of England and Germany during World War I." She "could scarcely be said to be educated: a woman who defended till her dying breath the rightness of not educating girls as she was not educated in her youth, whose values were those of Charlotte Yonge stories, whose literary gift was a parody of John Ruskin's travel books and Sir Walter Scott's melodrama."

4. MANSFIELD, KATHERINE. "A Post War and a Victorian Novel." In Novels and Novelists, pp. 131-35. New York: Alfred A. Knopf.

Reprint of 1919.29.

5. _____. "Mrs. Humphry Ward's Last Novel." In Novels and Novelists, pp. 189-91. New York: Alfred A. Knopf.

Reprint of 1920.27.

1979

1. PREUSSNER, ALANNA SUE. The Minister's Wooing: Temptation and Sentimental Tradition in Five British and American Works of the Late Nineteenth Century.

Dissertation, University of Colorado at Boulder, 217 pp.

Robert Elsmere is one of five novels which "spanned the gap usually perceived between the relatively learned literary tradition in both nations [England and America] and popular tradition of the mass culture that so rapidly developed in the nineteenth century with the rise of literacy and inexpensive publication." There are "startling coincidences in themes, plot lines, character delineation, and overall construction" between Robert

Elsmere; John Ward, Preacher; Michael and His Lost Angel; The Damnation of Theron Ware; and The Christian.

2. THOMSON, PATRICIA. Book Review. Notes and Queries ns 26 (June): 269-71.

Notes "how literary, how literal and how mid-Victorian Mrs. Humphrey [sic] Ward was. Doggedly publishing under her husband's full name in her womanly way, she was still an Arnold to the backbone." Robert Elsmere is "old-fashioned in. . .content as well as technique," and it is not "one of the most moving religious autobiographies in English literature."

3. WHEELER, MICHAEL. "Mapping the Victorian Age: Robert Elsmere." In The Art of Allusion in Victorian Fiction, pp. 116-36. New York: Barnes and Noble.

Robert Elsmere "is not a great novel and, when compared with The Egoist and Hardy's later novels, is decidedly old-fashioned in its themes, style and technique." In the novel, "Mary Ward used allusion both as a shorthand and as a means of signposting. By attending to allusion in the novel, the modern reader can understand more of the 'whole system of things' in which the book's characters and its first readers lived and moved." For instance, the locations in Robert Elsmere "are more than mere backdrops, for the spirit of place in

each location suggests parallels between his [Elsmere's] development and that of nineteenth-century culture. Allusions complement this use of location, marking the various stages in his career." In the novel, "Mary Ward gives detailed descriptions of houses and rooms within houses as outward and visible signs of the nature of their occupants." She "uses all the techniques at her disposal, including allusion, to suggest the sense of loss which is central to the experience of the mid- and late Victorians."

1980

1. BERTRAM, JAMES, ed. Letters of Thomas Arnold the Younger 1850-1900. New Zealand: Auckland University Press. xxxvi+276 pp.

The collection contains numerous letters about and from Mrs. Ward, concerning her fiction, her childhood, engagement, and married life.

2. COLLISTER, PETER. "A Meredith Heroine and Mrs. Humphry Ward." English Language Notes 18 (December): 112-19.

Meredith's "Diana of the Crossways exercised an influence on Mary Ward's imagination at a crucial period

in her career, when her creative facility was first beginning to express itself seriously."

3. _____. "Mrs. Humphry Ward, Vernon Lee, and Henry James." Review of English Studies: A Quarterly Journal 31: 315-21.

Mrs. Ward presumably modelled the heroine of Miss Bretherton upon the American actress Mary Anderson. In Miss Bretherton, Mrs. Ward's "treatment of real people bears no resemblance, in potential scandalousness" to that of Vernon Lee in the novel Miss Brown. Henry James's The Tragic Muse and Mrs. Ward's Miss Bretherton might have been inspired by the novelists' visit to the theatre on January 30, 1884 to see Mary Anderson's debut.

4. EDEL, LEON, ed. Henry James Letters. 4 vols. Cambridge: Harvard University Press, 3:58-60, 234-37.

Contains two letters from James to Mrs. Ward.

5. RIVES, FRANÇOISE. "Marcellas, Luras, Dianas. . .of Mrs. Humphry Ward." Caliban 17: 69-79.

"Mrs. Ward's fiction is not mere trash, far from it, and her Marcellas and Luras, her Louies and Kittys are far from being uninteresting, artistically and historically." Some heroines of Mrs. Ward's novels relate thematically to the changing roles of nineteenth century

women and are not simply manifestations of "all the clichés of the Victorian novel." At the core of Mrs. Ward's feminism is "a quiet but determined assertion of the fundamental equality between men and women."

6. SMITH, ESTHER MARIAN GREENWELL. Mrs. Humphry Ward. Boston: G. K. Hall and Co. 163 pp.

A biographical and critical study discussing Mrs. Ward's novels according to their overall themes: religious novels; novels of social consciousness; "romances"; nonfiction writing about World War I, war novels, and her uncompleted memoirs. Chapter 6 includes various critical responses to Mrs. Ward's fiction. "Insofar as Mrs. Ward's books sought to educate her day on various issues. . .they are out of date. Insofar as she portrayed the drama and significance of the relationships of men and women, individuals and institutions, traditions and changes, she produced novels worth the continued interest of critics, scholars, and readers."

1981

1. *COLLISTER, PETER. The Major Novels of Mrs. Humphry Ward 1888-1900. Dissertation, University of Reading.

Source: Annual Bibliography of English Language and Literature, 1983.

2. _____. "Mrs. Humphry Ward's Eleanor: a Late Victorian Portrait of Chateaubriand and Pauline de Beaumont." Neophilologus 65 (October): 622-39.

In Eleanor, Mrs. Ward patterned characters upon Chateaubriand and his coterie. Manisty, for example, the hero of Eleanor, shared attributes with Chateaubriand: similar physical appearance, certain interests and talents, similar political philosophy, and both were defenders of the Catholic faith. Eleanor, like Pauline, undergoes self-sacrifice, has an unhappy marriage, is consumptive, and makes a deathbed repentance. Alice Manisty is equated with Lucile de Caud, Chateaubriand's sister.

3. HAGER, PHILIP E. and DESMOND TAYLOR. "Adult Novels." In The Novels of World War I: An Annotated Bibliography, pp. 65, 106. New York and London: Garland Publishing, Inc.

Includes Missing and The War and Elizabeth among the entries. Missing "is not about the war so much as it is a picture of the pain and anguish of a woman at home. The story tends too often toward the pedestrian and qualifies as a melodrama."

4. MYERS, JOANNA SHAW. Mary Ward's Helbeck of Bannisdale and English Catholicism. Dissertation, University of Pennsylvania, 248 pp.

In Helbeck of Bannisdale, "Mary Ward captures the schizophrenic attitude of the English people toward Roman Catholicism in the 1890's in a novel which has sufficient literary merit to make it worth reading today." Chapter 1 discusses "autobiographical factors" influencing Mrs. Ward's feelings toward Catholicism. Chapter 2 describes "attitudes leading up to the 1890's." Chapters 3 and 4 survey philosophies of Victorian controversialists, demonstrating how she fused the creeds with fiction.

5. RIVES, FRANÇOISE. Mrs. Humphry Ward Romancière. Dissertation, Université de Lille, xxiv+1204 pp.

Part I examines the growth of Mrs. Ward's reputation as a novelist and "mirror of an epoch." Part II discusses Mrs. Ward's works, grouping them according to the "themes" of each novel. Part III scrutinizes the autobiographical elements appearing in Mrs. Ward's novels. Mrs. Humphry Ward "was the most civilized novelist of her generation."

6. WILSON, JEAN MOORCROFT. "Chapter 9." In I Was an English Poet, pp. 125-26. London: Cecil Woolf.

John Lane published several of Oscar Wilde's works, among them Salome, which was "illustrated rather

suggestively" by Aubrey Beardsley. The poet William Watson "acting on behalf of conservative writers like the Meynells and Mrs. Humphrey [sic] Ward, cabled to Lane in New York 'withdraw all Beardsley's designs or I withdraw all my books'. . . Katherine Lyon Mix and others suggest that Mrs. Humphrey [sic] Ward--that 'pillar of respectability'--encouraged Watson to threaten withdrawal: new manuscript evidence shows that she in fact bribed him into it. Watson told Lane shortly afterwards that she had offered him 'private help', which he was unwilling but tempted to accept." "One of Beardsley's closest friends, Wilfrid Pennell, actually states that 'William Watson was a far from willing actor in the drama, and was forced to it by Mrs. Humphrey [sic] Ward.'"

1982

1. COCKSHUT, A. O. J. Book Review. Notes and Queries ns 29 (June): 257.

Mrs. Ward is "one of the most underrated of Victorian novelists of the second rank, and one of the few in whose works ideas are really made to tell."

2. COLLISTER, PETER. "A Postlude to Gladstone on Robert Elsmere: Four Unpublished Letters." Modern Philology 79 (February): 284-96.

Three of the letters are from Gladstone to Mrs. Ward and one from Mrs. Ward to Gladstone. The letters are "suggestive both of the convictions shared by each writer and of the antipathies, primarily intellectual, which always separated them."

3. CULP, MILDRED L. "Literary Dimensions of Robert Elsmere: Idea, Character, and Form." International Fiction Review 9 (Winter): 35-40.

Robert Elsmere is "an instance of the way in which the scientific spirit (not science) in the guise of biblical criticism was shaking the foundations of the intellectual elite in nineteenth-century England." Its open ending functions on a dual level: it "engages the reader's sympathy for the author's intellectual stance and compassion toward the culture's upheaval" and it "evolves into a masterly critique of culture."

4. RIVES, FRANÇOISE. "Une Romancière Victorienne Face à la Grand Guerre: Mrs. Humphrey [sic] Ward de 1914 à 1918." Caliban 19: 59-71.

Contains biographical material for the years 1914-

1918 and examines the effect of World War I upon Mrs. Ward's life and work.

1983

1. ANON. "Mary Augusta Ward." In Encyclopedia Americana. 30 vols. Danbury, Connecticut: Grolier Incorporated, 28:349-50.

A biographical and literary sketch of Mrs. Ward.

2. COLLISTER, PETER. Book Review. Review of English Studies 34 (May): 241-42.

Asserts that the "pleasures of reading Mrs. Ward are considerable--a guiding, shaping intelligence or 'personality,' a tendency towards the biographical in an accumulation of rendered scenes, and, in time, a growing acknowledgement, tragic in its import, of the limitations on human intercourse."

3. _____. "Portraits of 'Audacious Youth': George Eliot and Mrs. Humphry Ward." English Studies: A Journal of English Language and Literature 64 (August): 296-317.

There are many similarities in attitude and philosophy between George Eliot and Mary Ward, and these

intellectual affinities were manifested in their fiction. The two were similar artistically because each sought to give "dramatic and narrative form to crises arising from an identifiably similar range of moral uncertainties and convictions." Daniel Deronda and Middlemarch were especially influential, as revealed by similarities between them and Marcella and Sir George Tressady.

4. JACOBSON, MARCIA. "Chapter 4." In Henry James and the Mass Market, pp. 62-80. University: University of Alabama Press.

Although both Macleod of Dare and Miss Bretherton were possible sources for The Tragic Muse, "Mrs. Ward's [novel] seems to have been the more influential." Moreover, when Henry James "wrote his own story of an actress, he not only took over Mrs. Ward's plot and characters but also examined the same theatrical issues she had and seconded her opinions."

5. NORTON-SMITH, J. Book Review. Durham University Journal (June): 137.

David Grieve evinces Mrs. Ward's "painstaking effort to capture the reality of the period." The French episode in the novel is "important for the growth of the aesthetic consciousness of David and the mediation of a depth of moral inadequacy." "These preoccupations lie at the heart

of Mrs. Ward's conscious art and inform her care for delineating the development of moral consciences in all their intricate and passionate claims on the reader's attention. Without awareness of this assembled vraisemblance the modern reader may be tempted to reduce the important novels to conflicts of ideas or shadow-plays of contemporary controversies."

6. WORTHINGTON, BRIAN. "Introduction." In Helbeck of Bannisdale, pp. 13-25. Suffolk: The Chaucer Press.

"Mrs. Ward kept her audience in terms of numbers despite the dying down of her artistic flame, but she lost the respect of discriminating readers, except in the case of one work, Helbeck of Bannisdale." The ultimate source of the novel springs from Mary Ward's life, the "tragic situations, serious themes, and her own emotional involvement" surrounding her father's conversion to Catholicism and her mother's aversion to it. But the novel is not really "autobiographical like, for instance, The Way of All Flesh or even Father and Son," since she "conceived the main plot out of an imaginative sympathy with the fortunes of the ancient Catholic family who had lived in Sizergh Castle, near Kendal." Mrs. Ward achieves "artistic balance" in the novel "partly by means of the range of Catholic types" she depicts. Some of her descriptions compare with "the rural scenes of George

Eliot." "The glory of the novel and the final ground for claiming it as a work of distinction lie in the nature of the love and conflict between Laura Fountain and Alan Helbeck."

1984

1. COLLISTER, PETER. "Marie Bashkirtseff in Fiction: Edmond de Goncourt and Mrs. Humphry Ward." Modern Philology 82 (August): 53-69.

Russian artist Marie Bashkirtseff becomes a "fictionalized recreation" in the character of Elise Delaunay in David Grieve.

2. EDEL, LEON, ed. Henry James Letters. 4 vols. Cambridge: Harvard University Press, 4:109-12, 185-87, 242-43, 413-16.

Includes four letters from James to Mrs. Ward.

3. MAYER, HOWARD ANDREW. The Cost of Compromise: Studies in Five Novels of Mrs. Humphry Ward. Dissertation, The University of Connecticut, 326 pp.

In "The History of David Grieve and Marcella the protagonists pay a price for their compromise, but the cost is mitigated by its rewards." In succeeding novels,

"Mrs. Ward's vision of compromise darkens" until finally she writes Richard Meynell, "a novel about the defeat of compromise."

4. THESING, WILLIAM B. "Mrs. Humphry Ward's Anti-Suffrage Campaign: From Polemics to Art." Turn of the Century Women 1 (Summer): 22-35.

There are "three distinct divisions" in Mrs. Ward's attitude toward women's suffrage, as revealed through her journal. The earliest entries are distinguished by "a brashly confident tone. . .but a lack of awareness of the full spectrum of the Victorian woman's circumstances." The entries for the middle period are "thoughtful and potentially convincing." And the last entries "approach hysteria and are sometimes even preposterously desperate." Her suffrage novel, Delia Blanchflower, "stands out as a fluid and impressive artistic achievement."

5. WATERS, TAMIE. "Introduction." In Marcella, pp. vii-xvi. London: Virago Press Limited.

Marcella is "very much the modern woman in her sense of autonomy and flouting of social decorum." Like Dorothea Brooke and Isabel Archer, Marcella "errs through vanity and ignorance, ripens in wisdom, and undergoes a mystical spiritual experience through suffering." The ultimate origin of Marcella, however, is "little Mary

Arnold packed away to Annie Clough's Eller How school at the age of seven." Mrs. Ward's "novels are due a reassessment." Marcella probes issues of current relevance: "women's battle for self-realisation, personal liberty versus a welfare state, law and order versus progress, and even the plight of the stately home in an egalitarian headed society."

1985

1. ANON. "Mrs. Humphry Ward." In The New Encyclopaedia Britannica Micropaedia. 12 vols. Chicago: Encyclopaedia Britannica, Inc., 12:494.

A biographical sketch of Mrs. Ward.

2. COLLISTER, PETER. "The Heritage of George Sand: Mrs. Humphry Ward's The History of David Grieve." The Review of English Studies 36 (November): 501-21.

Mrs. Ward had an ongoing admiration for the work of Sand; in David Grieve, "the Parisian incidents approach most closely the manner and idiom of the French novelist." Of all Mrs. Ward's works, David Grieve "depicts most fully the bitterness and suffering which love may bring, and this recognition of the powers which passion may have for

happiness or otherwise is clearly allied to the free, idealistic vision of George Sand."

3. _____. "After 'Half a Century': Mrs. Humphry Ward on Charlotte and Emily Brontë." English Studies 66 (October): 410-31.

Praises Mrs. Ward's ability "as a guide and interpreter for the Brontës" and discerns "connections between Mary Ward's interpretation of the Brontë novels and the bias of her own interests in fiction." The "image of the Brontës, the corporate name which encompassed individuals and the literature they produced, endured throughout Mrs. Ward's writing career."

4. DRABBLE, MARGARET, ed. "Mary Augusta Ward." In The Oxford Companion to English Literature, pp. 1043-44. Oxford: Oxford University Press.

A biographical and literary sketch of Mrs. Ward.

5. EDEL, LEON. "Three Villas." In Henry James: A Life, pp. 490-94. New York: Harper and Row Publishers.

Recounts a visit Henry James paid to Mrs. Ward at the Villa Barberini.

6. WHEELER, MICHAEL. "Late Victorian Fiction." In English Fiction of the Victorian Period, p. 167. New York: Longman, Inc.

Robert Elsmere "incorporates a panoramic survey of nineteenth-century religious thought, and the novel's settings are used to emphasize this, often with subtle effect."

APPENDIX

Each of items shown below was taken from one of the sources consulted. The citations are as complete as possible.

1888

- ANON. The Critic 13: 167.
ANON. Liverpool Daily Post, May 10, p. ?
ANON. London Morning Post, March 5, p. ?
ADAMS, J. Churchman (June): p. ?

1889

- ANON. Note. Literary World 20 (March 2): 74-75.
ANON. Note. Literary World 20 (March 30): 111.
ENGSTRÖM, C. L. Theological Monthly 1: 24.
PORTER, NOAH. "The Doctor Grey of Robert Elsmere." New Englander and Yale Review 50 (January): 1-16.

1890

- ANON. "Elsmerism and Paul Nugent." Newbery House Magazine 3 (September): 257.
ANON. Deutsche-Evangelische Blatter 15 (January): 115.
STUCKENBERG, J. H. De Gids 3: p. ?

ANON. Abstract. American Monthly Review of Reviews 1
(January): 61-62.

ANON. Abstract. American Monthly Review of Reviews 2
(August): 233.

1891

ANON. "Mrs. Humphry Ward." Literary Opinion 7 (July):
13.

ANON. Spectator 66: 723.

ANON. Spectator 66: 792

URQUHART, J. "Robert Elsmere." King's Own 2 (March):
321-25.

1895

ANON. "Mrs. Humphry Ward at Home." The Critic 27
(September 21): 188.

1896

ANON. National Magazine 5: 298.

ANON. Humanitarian 9 (November): 389.

ANON. "The Rambler." The Book Buyer 12: 282.

1897

STEAD, W. T. "The Book of the Month in Court." Review of Reviews (London) 15 (February): 182-84.

1898

ANON. Catholic Times (July 15): p.7

ANON. The Outlook (London) 1 (July 2): 686.

ANON. "Books and Authors." The Outlook (New York) 59 (May 7): 88-89.

CROMARTY, DEAS. "Letter to Mrs. Ward." Young Woman 6 (September): 471.

RICKABY, JOSEPH. Magazine of the Month 92: 1.

WARD, WILFRID. Saint Peter's 2 (October): 117.

1899

ANON. "An Italian Opinion of Helbeck of Bannisdale." American Monthly Review of Reviews 19 (January): 116.

ANON. Church Quarterly Review 47: 135.

TYRRELL, G. "Two Estimates of Catholic Life." Magazine of the Month 92 (May): 449.

1901

HOGAN, MRS. "Mrs. Humphry Ward as a Novelist." New Ireland Review 15 (July): 265.

KIRLEW, MARIANNE. "In Derbyshire: David Grieve's Country." Great Thoughts 7 (August): 293.

SEGRÉ, CARLOS. "L'Italia in une recente romanzo Inglese." Nuova Antologia 92: 27-36.

1903

ANON. Canadian Magazine 21: 86.

MALLOCK, M. M. The Messenger, March ?, p. ?

1904

MACFALL, HALDANE. Canadian Magazine 23 (October): 497-99.

1905

ANON. Academy 68 (March 11): 227.

ANON. Grand Magazine 1: 541.

ANON. Canadian Magazine 24: 576.

1906

ANON. Public Opinion 40 (May 26): p. ?

ANON. "Mrs. Humphry Ward." Central Literary Magazine 17:
170-78.

ANON. World Today 11 (July): 765.

LAUGHLIN, C. E. Book News 24: 326.

1908

ANON. "Banquet to Mrs. Humphry Ward." Playground 2
(April): 2-37.

ANON. Public Opinion 25 (July): p. ?

ANON. "Robert Elsmere and Modernism." Literary Digest 36
(March 21): 412.

1911

ANON. Record, November 10, p. ?

ANON. The Guardian, November 3, p. ?

ANON. Academy 81 (November 18): p. ?

ANON. "Mrs. Humphry Ward's New Novel." Westminster
Gazette, October 26, pp. 1-2.

ANON. "A Robert Elsmere Sequel." Christian World,
October 26, p. 13.

ANON. "Mrs. Humphrey [sic] Ward's New Story." Church
Times, November 17, pp. 672-73.

1915

ANON. South Asian Review 6: 339.

1917

Monthly Bulletin of the Carnegie Library of Pittsburgh 22
(October): 684.

1918

CARR, D. W. Publisher's Weekly 94 (October 19): 1294.

1919

ANON. South Asia Review 15: 134.

1920

ANON. London Times Educational Supplement, April 1, p. 7

FAWKES, ALFRED. Modern Churchman (April): 169-70.

JOHNSON, A. H. Oxford Magazine (May 14): 323-24.

ROSENTHAL, BEATRICE. "Mrs. Humphry Ward and the Present
Day Girl." Treasury (February): 379-82.

1949

ADDISON, W. G. C. "W. E. G. on Bobbie." Theology
(January): 1-8.

1969

PETERSON, WILLIAM S. "The Death of Matthew Arnold." New
York Times Literary Supplement, August 8, p. 955.

1973

ANON. New York Times Literary Supplement, September 7, p.
1022.

1980

GOUBERT, DENIS. "Did Tolstoy Read East Lynne?" Slavonic
and East European Review 58 (January): 22-39.

VITA

NAME OF AUTHOR: Jeffrey Smith

DATE OF BIRTH: October 31, 1953

UNIVERSITIES ATTENDED: University of Southern
Mississippi; Louisiana State University

DEGREES AWARDED: B.S., University of Southern
Mississippi, 1978; M.A., Louisiana State University,
1981

PROFESSIONAL EXPERIENCE: Graduate Teaching Assistant,
Department of English, Louisiana State University,
1981-1986; Member Editorial Staff, Henry James
Review, Louisiana State University, 1986-1987

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Jeffrey Smith

Major Field: English

Title of Dissertation: Mary Augusta Ward: An Annotated Bibliography of Secondary
Writings, 1888-1985

Approved:

Rebecca Crump
Major Professor and Chairman

William A. Boyer
Dean of the Graduate School

EXAMINING COMMITTEE:

William W. Evans

Don D. Moore

F. S. Johnson

Rosam A. Jordan

Joe Gilkey

Date of Examination:

May 15, 1987